Fifty Animated Years

THE NEWSLETTER ARCHIVES

VOLUME ONE

1981 - 2003

Brief Note for this Collection

Well, as they say, *"That was quick!"*

When the ASIFA Central chapter was organized in 1975, it was a Chicago-centric gang of enthusiasts. It now has membership reaching from Oregon to Pennsylvania; and thanks to the internet, our zoom "coffee break" gatherings attract visitors from across Europe, Asia, and India.

What emerges in these pages is a rich history of animation lore, community dispatches, and the small miracles of frame-by-frame life. From festivals and archival discoveries to the quiet alchemy of drawings and motion studies, these newsletters reflect a love of animation for anyone who believes that a ritually-destroyed retreat cake may truly enhance anyone's life.

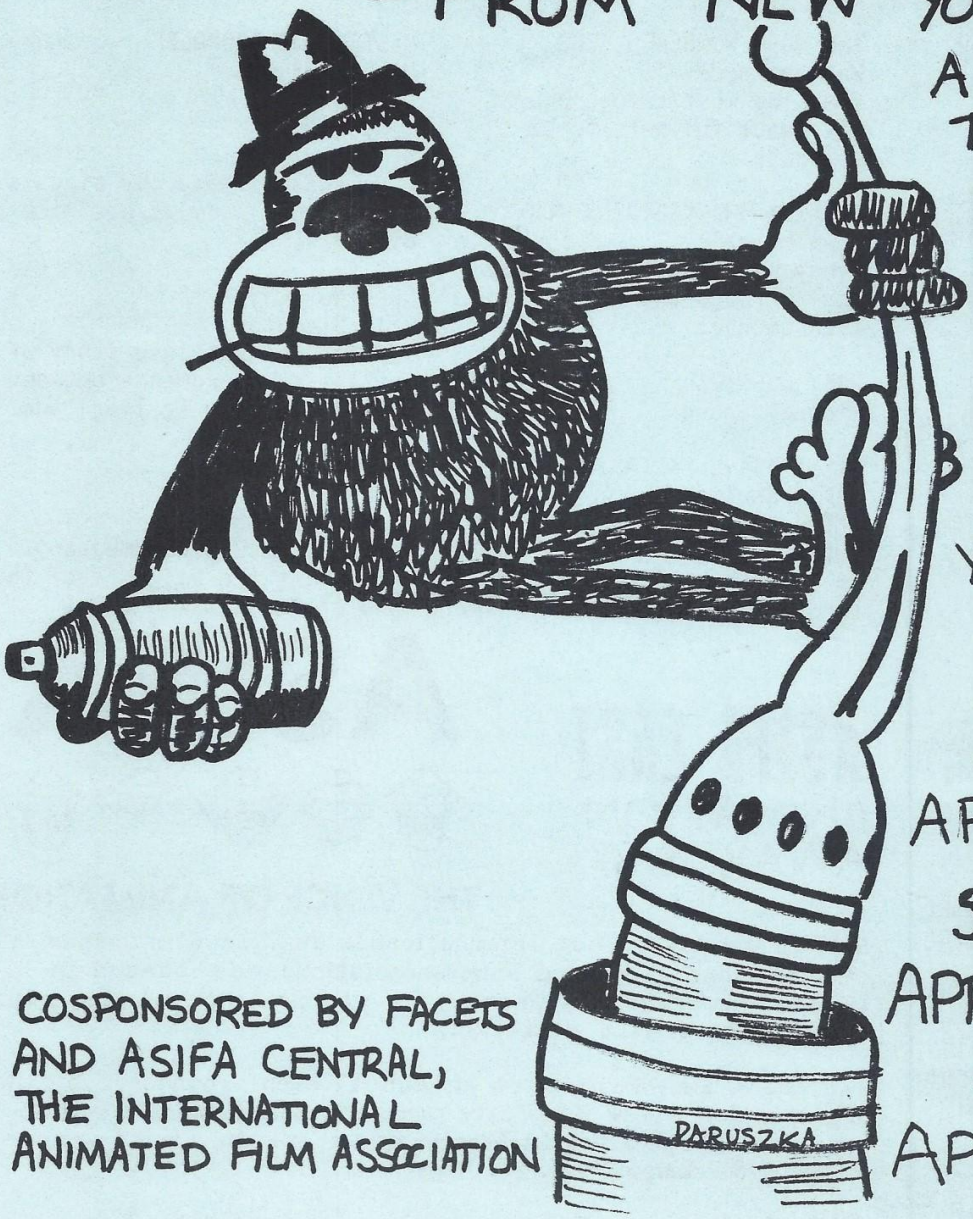
Thanks for the memories, everyone at ASIFA Central.

Yr hmbl typst and editor

Jim Middleton
ASIFA Central Secretary

ANIMATION

- FROM NEW YORK CITY -



A SELECTION OF THE BEST FILMS FROM THE 1987 ASIFA EAST FESTIVAL

VOTE FOR YOUR FAVORITE FILMS

FRIDAY 7 & 9 PM
APRIL **17** TH

SATURDAY 7 & 9 PM
APRIL **18** TH

SUNDAY 5:30 PM 7:30 PM
APRIL **19** TH

COSPONSORED BY FACETS AND ASIFA CENTRAL, THE INTERNATIONAL ANIMATED FILM ASSOCIATION

FAGETS MULTIMEDIA
1517 W. FULLERTON AVENUE

PROGRAM INFO CALL: 281-4114

STUDENT FILMS

ATTACK OF THE BUDWORM
Becky Brown/Jody Fried
12 children, aged 11 and 12 years, create an animated film depicting ecological problems.

THE MAGIC BOX
Braden Clary
Allegorical tale based on the myth of Pandora's Box.

PROFESSIONAL AND INDEPENDENT FILMS

PARADE
Joey Ahlbum
A montage of diverse images dealing with life in the big city.

MAJOR HOLLEY COUNTING
Ken Kimmelman Films
A film for teaching young children how to count by seeing the relation of numbers to music.

GARBAGE IN GARBAGE OUT
Terry Wozniak
The life cycle of garbage.

VIDEOTAPE

OSCAR
The InkTank/Maciek Albrecht
PSA for the Rhode Island Ocean State Clean-up and Recycling Program.

THE CLUE
Daniel Ivanick
A detective follows a pattern of clues he hopes will lead him to the crooks.

PIGERICKS
Artbear Pigmation/Bill Davis
Three 20-second segments from Reading Rainbow educational program.

GERMS
Artbear Pigmation/Bill Davis
Animated segement about the body's defense against germs.

STOP DREAMING
The Ink Tank/R.O. Blechman
Promotional spot for Cruise Lines International Association.

WINKEN, BLINKEN AND KNOBS
Don Venhaus
The knob twiddler strikes again, and again... and another time!

ROYAL FLUSH
John McIntyre
A toilet, sink and tub revolt against their rotund owner.

THE MOST WONDERFUL EGG
Weston Woods
The King must choose one of his beautiful hens to be princess.

I WAS A THANKSGIVING TURKEY
John Schnall
Everyone's favorite holiday meal through the eyes of the main course.

BABY OYSTERS
Michael Sporn

DISSIPATIVE FANTASIES
David Ehrlich
After finding that the intrusions of the world cannot be escaped, an individual turns to the next generation.

THE HAPLOID AFFAIR
Dorothy Kaminski/Ken Lidster
A humorous look at the reproductive cycle. Don't miss the dramatic conclusion!

HUSBAND OF THE RAT'S DAUGHTER
Karen McCoy
An updated version of an old fairy tale.

MYSTERIOUS TADPOLE
Michael Sporn

YOUR FACE
Bill Plympton
A somewhat sleazy guy sings a song to his lady as his face distorts.

DRAWING LESSON #2
Bill Plympton
The bittersweet love story of the ill-fated romance between our tragic hero (a line) and his model.

MONGO MAKONGO
Michael Posch
Animated nature documentary concerning the wildlife of the land of Mongo Makongo.

ASIFA EAST
ANIMATION AWARDS 87

ASIFA

THE VOICE OF ANIMATION

ASIFA, the Association Internationale du Film d'Animation (International Animated Film Association) was founded in 1960 to encourage and promote the worldwide production and distribution of film animation.

The ASIFA East Festival is an annual event sponsored by the organization's New York City chapter, and is open to all animators. The films in this program are the award winners of the 1987 competition.

ASIFA Central, the Midwest chapter, is located in Chicago. For more information on ASIFA programs and membership write us at 7549 N. Oakley, Chicago, IL 60645.

Audience members will be given the opportunity to vote for their three favorite films. Cash awards to the individual filmmakers will be determined by this vote.

AMERICAN CLASSIC CARTOONS
FEB. 13, 14 & 15
7 & 9 PM
American Studio Cartoons in the '20's,'30's&'40's
OH PORKY! I CAN'T WAIT!
BOOP-BOOP-BE-BE-A, BE-BE-A BE-BE-A BOOP!
Facets Multimedia
1517 W. Fullerton
CO-SPONSORED BY ASIFA/CENTRAL "THE ANIMATION PEOPLE"

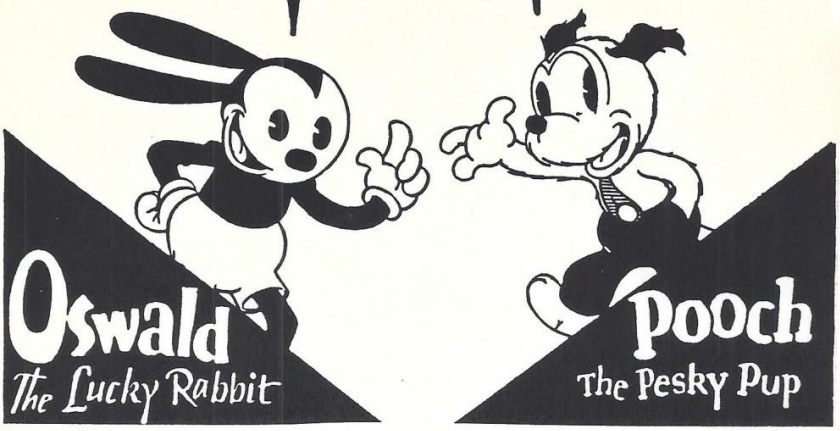
FREE

ASIFA CENTRAL CHAPTER MEETING

SUNDAY MARCH 15 2 - 5 PM

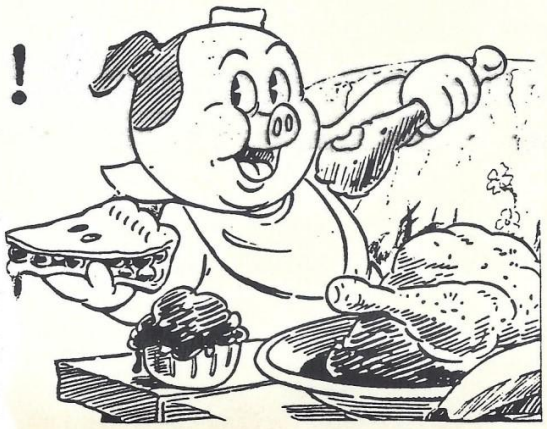
1324 W. Greenleaf, Evanston

MEMBERS ONLY



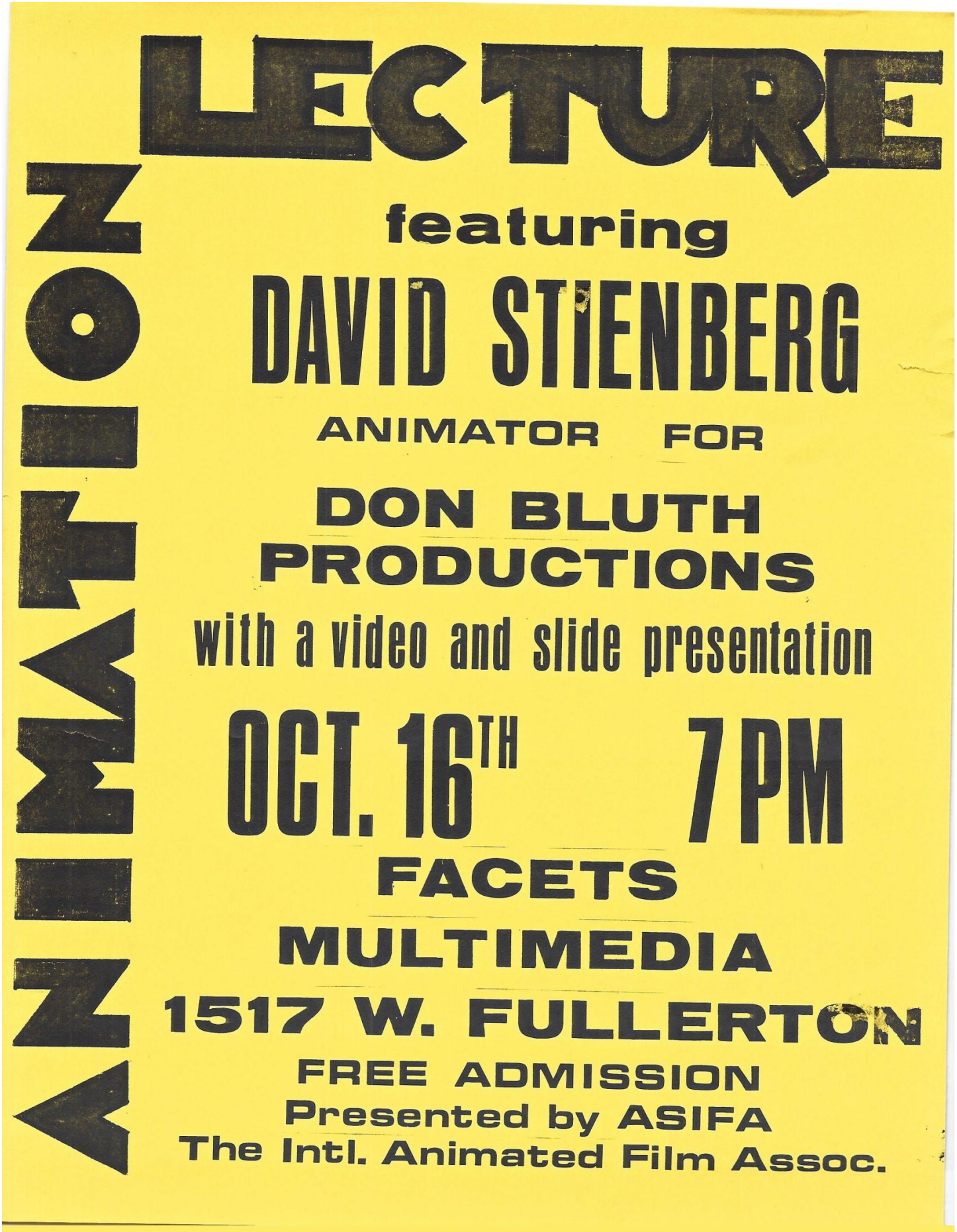
That's right animation aficianados, the time has come again for another membership meeting of the Midwest Chapter of the International Animated Film Association. We guarantee 3 hours of non-stop fun, food, and films (of course)! All you have to do is bring yourself and something to drink (ASIFA Central is providing the food). This meeting is for ASIFA Central members and invited guests only! We have a great film program of rare and unique animation. The Winter (almost spring) issue of FRAME BY FRAME will be distributed as well as new membership cards. Reserve your place now by calling 764-0776 to let us know that you will be attending. If your membership has lapsed this would be a good opportunity to pay your debt. If you know someone who wants to join, bring them along.

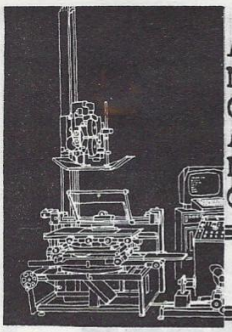
FILMS - FUN - AND FOOD!!!



Pack up your jalopy

and come on down


ANIMATION
LECTURE
featuring
DAVID STIENBERG
ANIMATOR FOR
DON BLUTH PRODUCTIONS
with a video and slide presentation
OCT. 16TH 7PM
FACETS
MULTIMEDIA
1517 W. FULLERTON
FREE ADMISSION
Presented by ASIFA
The Intl. Animated Film Assoc.



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ASIFA CENTRAL 7549 NORTH OAKLEY CHICAGO 60645 FALL 1982

LOCAL NEWS

The summer break is over, and it's back to business for ASIFA/Central. The Board of Directors met in August prior to the Ottawa Festival and discussed the coming year. Barry Young has stepped down as President, and the Board has appointed David Daruszka as the new President. Board member Kieth Folk has accepted the duties of Vice-president, Marie Cenkner will continue as Treasurer and Mary Haynes will remain Membership Secretary. We would like to take this opportunity to thank Barry for his efforts over the last year despite his busy schedule and the trauma of moving to a new house.

This newsletter marks a change in the frequency of its publication. The newsletter will now be published on a quarterly basis (4 times a year) instead of bimonthly. We hope this will allow us to produce a more informative, higher quality publication. Funding is still a problem we would like to resolve. Any individual or corporation wishing to donate funds for production of the newsletter, or sponsorship of any ASIFA program should contact: Dave Daruszka or Mary Haynes (764-0776) or Kieth Folk (286-8858). ASIFA/Central is a not-for-profit organization, and all donations are tax deductible. We will be happy to provide a letter acknowledging any donations for tax purposes. We would also like to urge contributions of articles and artwork for the newsletter.

We will try to plan our programs in advance so that more of our members can make arrangements to attend. We also plan on co-sponsoring programs with various organizations, such as the Film Center of the Art Institute, in order to reach a larger audience. Public programs will be on a bi-monthly basis, and we will try to have more membership meetings in between those screenings.

Plans for 1983 include a program of Japanese Science Fiction animation (possibly double-billed with a Godzilla movie), a repeat of the Canadian Film Board program, the new Tournee of Animation (Prescott Wright promises a media blitz that will give ASIFA a high profile), a film series on early animators and studios, and perhaps some visiting animators. Plans are being made for a major "festival of festivals" which would be a retrospective of the winners of past ASIFA festivals. This festival would be co-sponsored by a radio station, or other corporations, and would be held in a large theatre such as the Chicago or Granada. The festival would be a benefit for UNICEF. Anyone interested in assisting in program planning should contact Dave, Mary, or Kieth.

We would also like to be able to offer accomodations for visiting animators. If you have a spare room with a bed, and would be willing to serve as host, please contact Dave, Mary, or Kieth. We already have one volunteer, and would like to have two or three hosts so that we can rotate turns.

Kieth and Dave are looking into the possibilities of producing ASIFA/Central T-shirts. More information at the membership meeting on October 16.

The 1982-83 season begins with a membership meeting on October 16th at Wayne Boyer's Studio, 1324 Greenleaf, Evanston. The meeting will begin at 6pm and will be a pot luck party, so please bring some kind of food (and your own liquid refreshments). Non-members are welcome, but will be expected to join our organization. Wayne has also promised to give a demonstration of the new computer assist on his stand if he has it operational. The featured program will be the winners of the annual ASIFA East Festival.

Our December meeting, normally our Christmas party, will be pre-empted by a program of the best of the Zagreb and Ottawa Festivals to be held at the Film Center of the School of the Art Institute. Dates and times will be announced.

OCTOBER 16, 1982 6PM
MEMBERSHIP MEETING
WAYNE BOYER'S STUDIO
1324 GREENLEAF, EVANSTON
WINNING ENTRIES FROM THE ASIFA EAST FESTIVAL

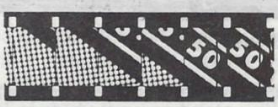
INTERNATIONAL NEWS

Back issues of ANIMAFILM have arrived, and will be distributed to those dues paid members who have filed their International membership forms. The issues available are numbers 6, 7, and 8 for 1981. Out-of-state members unable to attend the October meeting will receive their magazines in the mail.

ASIFA/International recently distributed a questionaire to members who attended the Zagreb and Ottawa festivals in order to elicit opinions on the organization's effectiveness. Of 1000 questionaires distributed, only 60 responses were received. Copies of the questionaire will be available to interested ASIFA/Central members at the October 16th chapter meeting.

The Soviet Filmmakers Association is organizing several tournees of programs of European and American animated films. These programs will be presented in various cities of the Soviet Union by filmmakers invited as guests of the government. This cultural exchange will begin by the end of the year. Filmmakers are expected to pay their own round-trip air fair, and the Soviets will provide for travel and accomodations during the tour. More information may be obtained by writing:

Mrs. Nadiejda Voltchenko
Secretary, Soviet Filmmakers Association
VASSILEVSKAYA 13 MOSCOW
USSR



INTERNATIONAL EVENTS 1982-83

15th International exhibition of comics, animated films, and illustrations:

LUCCA (Italy) – October 31-November 7, 1982
Secretariat: Via Flavio Domiziano 9/6
00145 ROME

6th International Animation Film Festival

ESPINHO (Portugal) – November 10-14, 1982
Secretariat: Cinanima 82
Apartado 43
4501 ESPINHO

1st International Youth Film Festival:

TURIN (Italy) – September 25-October 3, 1982
Secretariat: Galieria Subalpina
Cinema Romano
10123 TORINO

4th International Festival of Films for children and teenagers

LAUSANNE (Switzerland) – March 3-9, 1983
Secretariat: av. d'Ouchy 80
1000 LAUSANNE 6

14th International Animated Film Festival Annecy – ASIFA

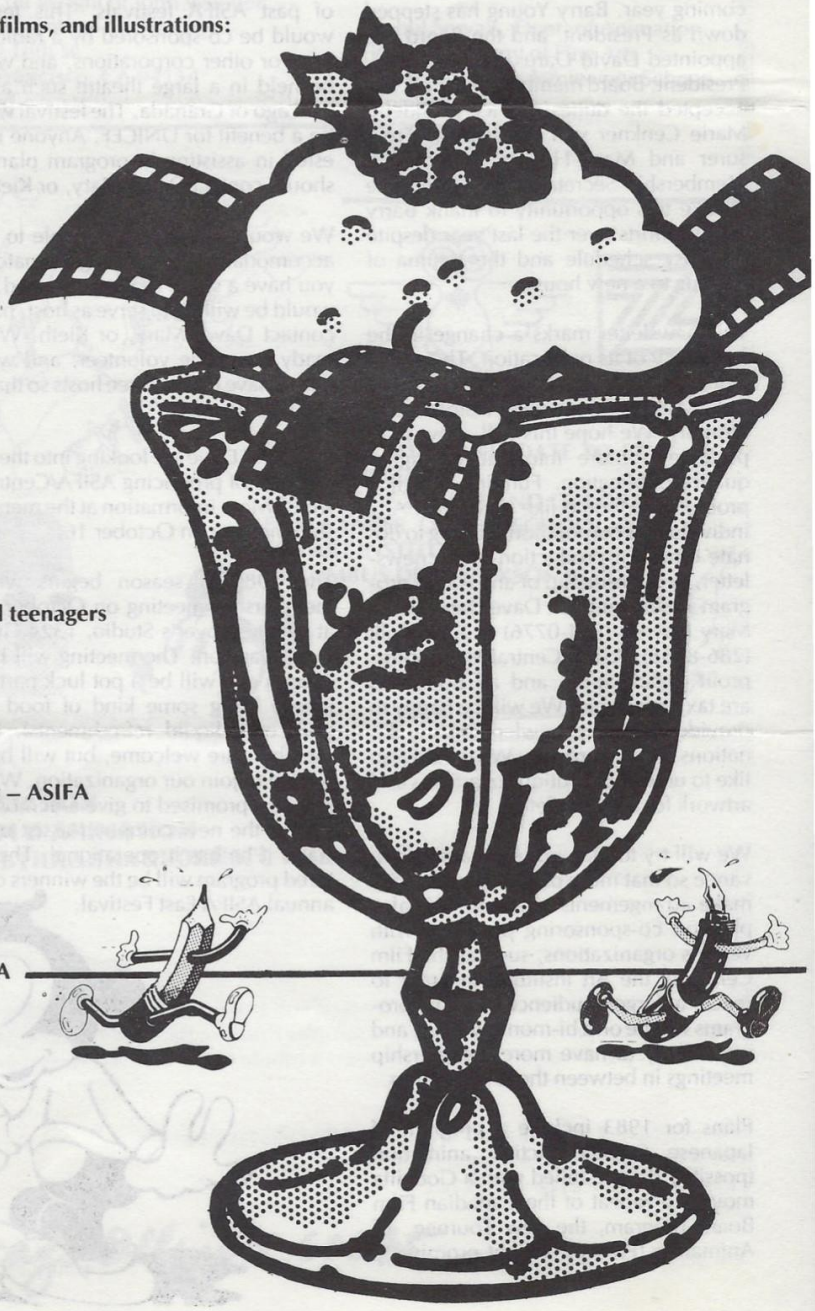
ANNECY (France) – June 7-11, 1983
Secretariat: Festival d'Annecy BP 399
74013 Annecy Cedex

3rd World Animated Film Festival (Varna) – ASIFA

VARNA (Bulgaria) – October 1983
Secretariat: BULGARIAFILM
96 Rakovsky str.
SOFIA 1000

Cambridge Festival

CAMBRIDGE (England) – September 1983
Secretariat: 10 City Road
CAMBRIDGE CB 1 1 DP



BANC-TITRE/ANIMATION STAND *is now becoming both monthly and international. Even when it was in French only, it had a good deal of distribution in several countries, in Europe, Asia, America. By becoming monthly (since issue number 17, Dec. 81), it will be able to stick to what's going on much better. The international distribution will give a much wider scope, and will enable the magazine to increase its circulation and cope with extremely high costs, thanks to more subscription and paying ads. The world of animation is a small one, and a specialized magazine cannot be limited to one country only. We are looking forward to your suggestions, criticisms, bits of news and practical tips whose publicizing might be of interest to all animation buffs and professionals in the world. And remember that small and big ads in* BANC-TITRE/ANIMATION STAND *will be read by thousands of people who keep their collections for years. The English translations of some articles may be missing. Right now, it is not possible to have them all bilingual, and we chose the most liable to be of interest to every country. However, if we get some demand for an article that was not in English, we can include the translation in a following issue. The first issues of* BANC-TITRE *(in French only) are still available ; some articles published then could be translated too, and included in issues to come, if required «by public demand». BANC-TITRE/ANIMATION STAND is your paper, the magazine of all those who stand for animation !*

Subscription forms available at the October 16th chapter meeting.

LOCAL EVENTS

NEW ANIMATION
Friday, October 1 at 8pm.
Chicago Filmmakers
6 West Hubbard St.
Chicago, IL 60610

Chicago premieres of new works including *Flying Fur* and *It's an OK Life* by George Griffin; *Swiss Army Knife with Wraps and Pigeons* by Robert Breer; *Animation* by Vincent Collins; *Moonbreast Beat* by Lisze Bechtold; *Odalisque* by Maureen Selwood; *A Hard Passage* by Dennis Pies; *Family Dream* by Jan Millsapp; *Help, I'm Stranded* by Deanna Morse; *Boccioni's Bike* by Skip Battaglia; *Babo Bilicons* by Diana Krumins; and *Delivery Man* by Elizabeth Hubley.

THE 16th INTERNATIONAL TOURNEEE OF ANIMATION
Thursday-Friday October 21-22. 5:35, 7:30, and 9:25pm
Parkway Theatre
Clark and Diversey
Chicago

Includes *The Fly* by Ferenc Rofusz; *Ubu* by Geoff Dunbar; *The History of the World in Three Minutes Flat* by Michael Mills; a sampler from the Richard Williams Studio; *Elbowing* by Paul Driessen; *Magical Maestro* a tribute to the late Tex Avery: and more.

THE BEST OF ZAGREB AND OTTAWA FILM FESTIVALS
The School of the Art Institute Film Center
Columbus Drive at Jackson Blvd.
Chicago

This program will be screened in December. Dates and times to announced.

BOOKS AND VIDEO

Animation: a reference guide, by Thomas W. Hoffer
Greenwood Press, Westport CT 1981.
384 pgs. $35.00

This book compresses over eighty years of animation writing into one compact volume. The text contains bibliographic essays on such subjects as "The historic outline", "Reference and general literature", "Classes of animation and personalities", and "Creating animation", Each section concludes with its own bibliography on old and current literature on the topic. Half of the book is comprised of appendicies on such themes as "Major research centers", "Sources for collectable animation artwork", "Sources of film and video on animation", "Animated films on 8mm", and "Trade journal and press reports on animation 1906-1979". Available from:

Greenwood Press
88 Post Rd. West
Westport, CT 06881

Before Mickey: An Animated Anthology, Produced by Donald Crafton
in VHS, Beta-2, and U-matic formats

Before Mickey: An Animated Anthology is the video companion to the book *Before Mickey: The Animated Film 1898-1928*. Produced by the author, Donald Crafton, curator of Yale University's film collection. It brings together more than 25 silent cartoons on a two-hour program.

Rare films not in distribution elsewhere make this program valuable to the collector as well as the animation buff and scholar. The films assembled are accompanied by an original piano score by Christopher Penny. Available from:

The MIT Press
28 Carleton St.
Cambridge, MA 02142
VHS, Beta-2 – $55.00
Book – $25.00

CAMBRIDGE FESTIVAL FEATURES RETROSPECTIVE OF AMERICAN INDEPENDENTS

The Cambridge Animated Film Festival of England has announced that it will program a major retrospective of U.S. animation during its next festival, to be held in September of 1983. The focus will be primarily on independent works from the last several years, and will be accompanied by program notes and biographical data. The biannual festival has achieved a reputation as an important center for animation. Anyone interested in submitting work should contact U.S. Festival Representative Charles Samu, at (212) 484-1338.

ASIFA HOLLYWOOD PLANS OLYMPICS OF ANIMATION

ASIFA Hollywood has announced their intentions to organize an international film festival to coincide with the 1984 Olympic Games in Los Angeles. The event will be composed of two programs, the first will consist of films on the theme "The Spirit of the Olympics", produced by professionals and students. The second, "Animation's Best", will be composed of short films of a general nature selected as best representative of the country of their origin. ASIFA Hollywood hopes to have Olympic bronze, silver, and gold medals awarded for the best films of the festival. If you are interested in participating in this event please contact: ASIFA HOLLYWOOD OLYMPIAD COMMITTEE, 1258 NORTH HIGHLAND AVE., SUITE 102, HOLLYWOOD, CALIF 90038.

TOURNEE SEARCHES FOR ANIMATION FOR VIDEO MARKETS

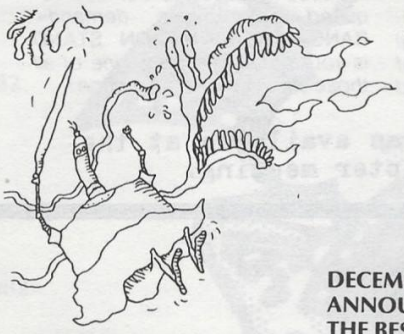
FilmWright, producer of the International Tournee of Animation, is expanding its efforts into the new video markets. They will be preparing packages of films for sale to various television markets in the near future. FilmWright is looking for new and old short animated films (and live-action) to make quality programs for the existing markets as well as finding production backing for high-quality in-depth animation profile programs for arts oriented audiences. If you are interested in submitting films for consideration, please contact:

Prescott Wright or John Webber
FilmWright
4530 18th St.
San Francisco, CA 94114
(415) 863-6100

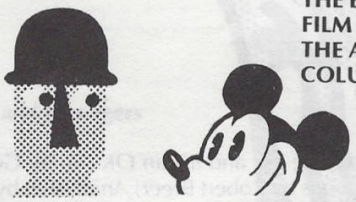
SCHOOLS

The Royal Academy of Fine Arts in Ghent, Belgium is interested in foreign students who wish to enroll in their four year program in animation. The program covers all aspects of animation, including cartoon, pixalation, and cut-out techniques. The foreign candidate who wishes to enter the animation department should submit: a copy of his diploma or qualification degree, and some graphic material or cinematic work. A selection committee will decide the level of study the candidate will be admitted to. Information may be obtained by writing:

Raoul Servais, Dept. of Animation
Royal Academy of Fine Arts
Koninklijke Academie voor Schone Kunsten
Academiestraat 2
9000 Gent
Belgium



DECEMBER (TIME AND DATE TO BE ANNOUNCED)
THE BEST OF ZAGREB AND OTTAWA
FILM CENTER OF THE SCHOOL OF THE ART INSTITUTE
COLUMBUS DR. & JACKSON BLVD.



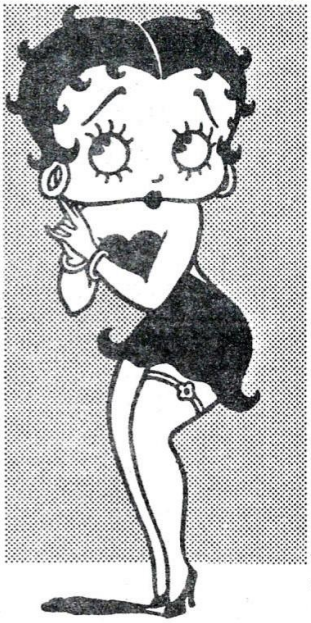
ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО КИНО

7549 N. Oakley Chicago, Illinois 60645

ASIFA CENTRAL

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОЙ



Happy New Year! We at ASIFA Central are looking forward to 1983 as a successful year for the organization and for animation in Chicago. Special thanks to Keith Folk for the information he provided for this issue, and to an unnamed governmental agency for the use of their word processor.

SUNDAY, FEBRUARY 20TH MEMBERSHIP MEETING HONORING GORDON SHEEHAN

Special tribute to Gordon Sheehan. Gordon has a long and distinguished career in the field of animation, beginning with the Fleischer Studios in 1933 up to his present work as an instructor at Columbia College. Gordon will be made an honorary member of ASIFA and we will screen some Fleischer films. The meeting will also feature an appearance by George Hagenauer, who recently rescued a nitrate print and artwork for two animated films produced in 1915 by Chicago Tribune cartoonist Andy Henninger. This work is considered to among the first ten animated films ever produced, and Mr. Hagenauer will bring a 16mm print of the completed film THE STOLEN DREAM, along with the artwork for the uncompleted A RESTLESS NIGHT.

The fun starts at 2pm at Wayne Boyer's Studio, 1324 Greenleaf, Evanston (see map). As with previous meetings this one will be pot-luck food and/or beverage. To avoid duplication of food please call Dave Daruszka or Mary Haynes at 764-0776 after 7pm weekdays to let us know that you are attending and what you wish to bring. Please call before Feb. 18th so we know how many seats we will need. Non-members are welcome, but should expect to be so overwhelmed by the festivities that they join ASIFA.

WARNING: Due to an extreme allergy to cigarette smoke Wayne requests that you do not smoke within the confines of his studio. Your cooperation with this request is greatly appreciated.

BOARD OF DIRECTORS MEETING

The Board of Directors of ASIFA Central met in the latter part of 1982 to discuss the coming year and plan the future course of the organization. Here is a brief synopsis of the meeting:

COMMITTEES

The following standing committees have been established:

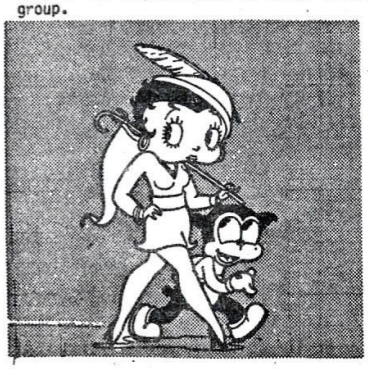
Membership-Responsible for the publication of a members' information booklet by the end of 1983, and developing other ideas to improve service to the membership.

Midwest Reel-ASIFA Central will put together a reel of animation produced throughout the Midwest for exchange purposes with other ASIFA chapters, and to promote the work of Midwestern animators.

Programming-Responsible for planning film screenings, workshops, and other programs.

Festival-This committee is responsible for researching the possibilities of holding a competitive animation festival in Chicago.

Publicity-Responsible for publicity for film screenings and other ASIFA events. It will also create promotional material concerning the work of the organization in order to broaden the effectiveness of the group.



Fundraising-As a not-for-profit corporation, ASIFA Central has the opportunity to seek grants and other sources of operating funds. This committee is responsible for writing grants proposals and researching other areas of funding.

Newsletter-Responsible for the production of the ASIFA Central quarterly newsletter.

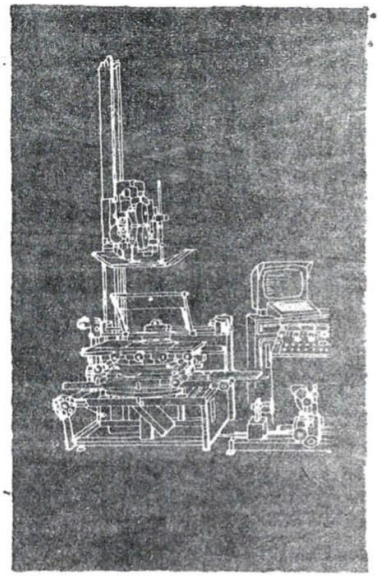
These committees will be discussed in greater detail at the next membership meeting to be held Sunday, February 20th. The committees are open to any interested volunteers.

MIDWEST FILM CONFERENCE

Board members Barry Young and Bob Edmonds are coordinating the screening of members' films at the Midwest Film Conference to be held in May. Any member with a non-commercial film interested in participating in this program should contact Barry Young at 677-0658. The Midwest is attended by film users and film librarians and offers filmmakers an excellent opportunity to show their work.

LOCAL NEWS

We would like to welcome the following new members:
Stu Abelson
Paul Charlton
Jean DeMott
Keith Denemark
Thea Flaum
Wendell Ishii
Gerard Leifel
Dan Mielcuch

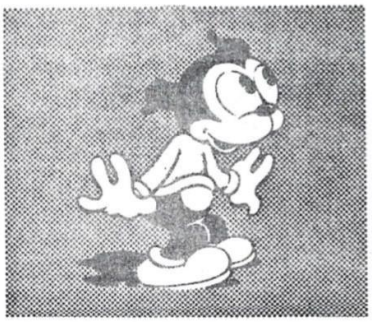


BOYERBERRY GOES HIGH TECH

Wayne Boyer recently completed conversion of his famous "Boyerberry" animation stand to computerization. The computer system, known as the "Cameraman", was designed by Bill Furster for West End Film of Washington, D.C.. The six-axis computer stand is controlled by a Radio Shack TRS 80 Model 3 computer with two disc drives. The computer controls the motors for the major table moves along with the capping shutter and camera motors. It is capable of performing multi-axis moves, dissolves, cycling, streaking, and strobing. Unlike many other systems the software is accessable and open for change by the user, with constant updates coming from West End. Wayne is currently adapting a horizontal Portman stand to the same system for use in puppet animation.

SAYONARRA JAPANESE ANIMATION SESSIONS

Our roving and raving animation buff Keith Folk reports that the Japanese Animation Sessions regularly held at the New Fantasy Shop in Chicago are somewhat disappointing. The films Keith saw were in Japanese with infrequent translation from a member of the audience, the quality of the animation was poor, and the sessions aren't well organized.

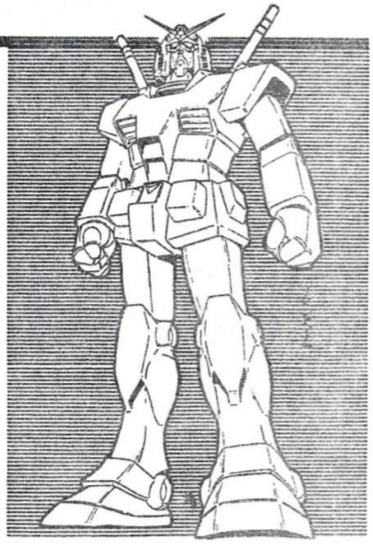


LOCAL PRODUCTIONS

Work is being completed on CAN WE SAVE THIS LOVE, a four-minute vignette of a popular song by the same title. The film, schedueled for release on cable television, is produced by Chris Selfridge for Moonridge Productions. Animators are Bob Nagle, Jill Everett, and Yin Ling Young.

Recent productions at Goldsholl and Associates includes; a Christmas commercial for Marshall Field's Frango Mints by Dan Chesser, done in full animation cartoon style. Paul Jessel directed a spot for National Hardware Week to be shown on national television at the end of February and the beginning of March, Marie Cenkner was the animator on the spot which includes stop motion, graphic, and computer generated techniques. The computer work was done on an Evans and Sutherland system. Currently in production is an industrial spot directed by John Follmer for First National Bank of Chicago.

INTERNATIONAL NEWS



Animafilm Update

Due to financial difficulties Animafilm, the official magazine of ASIFA, will no longer be published in Poland but will continue publication through the generosity of the International Center for Animated Films in Torino, Italy. Alfio Bastiancich of the Center has agreed to publish the magazine on a quarterly basis with a 5,000 copy press run. The first issue will be premiered at the Annecy Festival in France this June. ASIFA members may contribute by sending information, articles, photographs, drawings, etc. to:

Alfio Bastiancich
ASIFA
Centro Internazionale per il Cinema d'Animazione
Corso Cairoli 6
10 123 Torino, Italy

International T-Shirts

Production will soon start on ASIFA International T-Shirts so that non-convertable currencies which constitute some ASIFA funds can be put to better use. These shirts will go on sale at the Annecy Festival.

Genk Festival

A non-competitive festival will be held in Genk, Belgium this April. For more information please contact:

Veronique Steeno
ASIFA
Heidstraat 8
Weede-Zemst BELGIUM

President's Newsletters

President's Newsletters 30, 31, and 32 will be available for inspection at the Feb. 20th meeting.

Graffiti Subscriptions

Subscriptions to ASIFA Hollywood's excellent newsletter "Graffiti" are available for $10. per year. This publication is bimonthly and contains a great deal of information on the Hollywood animation scene. Send to:

ASIFA Hollywood
1258 N. Highland Ave.
Hollywood, CA 90038

Annecy Festival Schedueled For June 7-11

The International Animated Film Festival of Annecy, France has been scheduled for June 7-11, 1983, and promises an improved festival from past years. The festival will be held in new facilities and will include an international film market, an animation and graphic industries show, seminars, tributes, exhibitions, and film screenings. For more information write:

Festival D'Annecy
Maison Gallo 24, Rue Ste. Claire
BP 399
74013 Annecy Cedex/France

NATIONAL NEWS

Merry Christmas Hollywood Cartoonists?

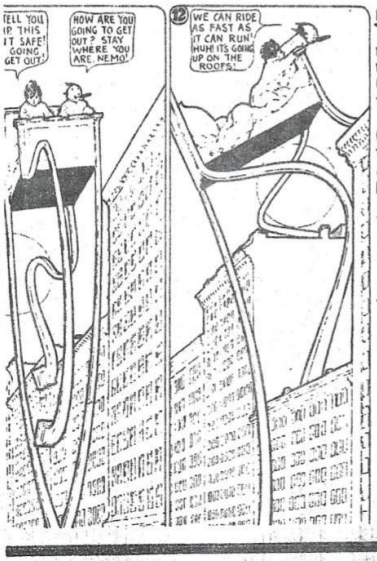
ASIFA Hollywood reports in their December issue of "Graffiti" that the 1982 strike by the Motion Picture Screen Cartoonists has failed in its main objective of curbing "runaway productions"; film work farmed out to overseas foreign animation studios. The Screen Cartoonists hoped to force concessions of job security for their members from the major studios, particularly in the area of Saturday morning cartoon production. Most of the major studios were prepared for the strike, and shipped this work out during the strike. The major television networks are now convinced that the overseas studios can handle whatever needs to be done at lower cost. This has left a mood of bitterness and animosity with the Hollywood workers, and probably means a large reduction in the animation staffs of many Hollywood studios. The strike also delayed and canceled a number of productions, including Don Bluth's planned feature EAST OF THE SUN, WEST OF THE MOON. The end result will be a radical change in the face of the animation business in Hollywood.

Mickey's Christmas Not So Hot Either

Disney featurette MICKEY'S CHRISTMAS CAROL schedueled for a Chirstmas 1982 release has been delayed until 1983 due to the animators' strike.

Woodpecker Makes The Big Time

Woody Woodpecker has been permanently enshrined in the Smithsonian Institution. Creator Walter Lantz donated 17 pieces of Woody memorabilia, and was on hand to see them go on exhibit in the National Museum of American History. "This is the most worthwhile thing I've ever done," said Lantz as he signed the donation forms.



New Hollywood Features

TWICE UPON A TIME, directed by John Korty and Charles Swenson, represents producer George Lucas' entry into animation. The release of the fantasy adventure has been postponed from Christmas 1982 to Easter 1983 to make needed alterations following initial preview reactions.

Gary Kurtz, who produced STAR WARS and the EMPIRE STRIKES BACK for Lucas, will be producing two animated features: LITTLE NEMO and THE SPIRIT. NEMO, based on Winsor McCay's comic strip, and budgeted at $15 Million will be scripted by Ray Bradbury.

THE SPIRIT, based on Will Eisner's comic book character of the 1940's is a $12 Million project, and will be written by Brad Bird.

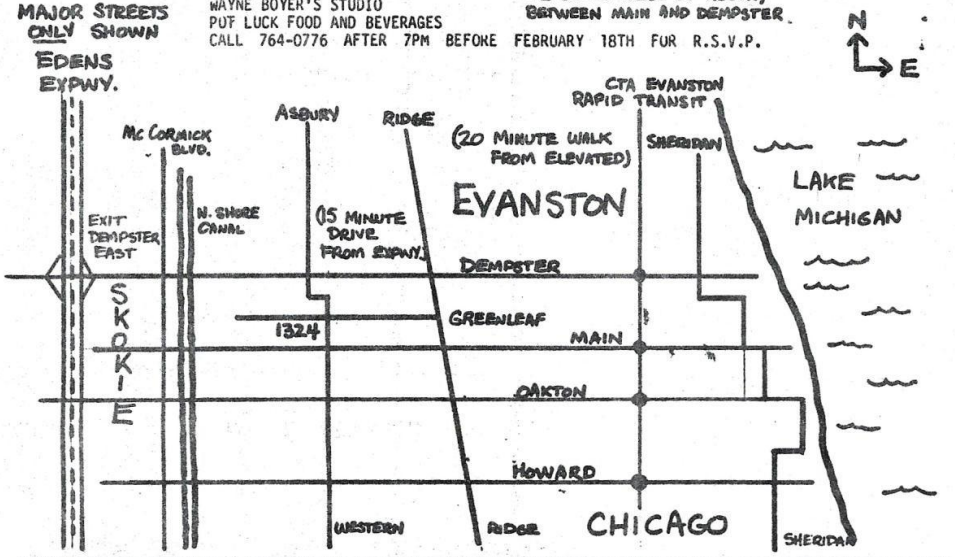
Fresh Japanese Films For Cable-TV

New Hope Entetainment is working with Ken Fujita (producer of SPEED RACER) to bring as many Toei Pictures to the U.S. as possible. The first, STARBIRDS, will be aired on Showtime in 1983. Currently up for bidding are VULTUS V and UFO. In typical Japanese fashion all three films revolve around the invaded and crippled Earth, a gigantic robot, and the robot's dedicated crew.

Maybe They Should Use It To Park The Car

Ten people pooled their money to purchase the wood-frame garage that was Walt Disney's first studio. The garage sold for $8,500. and will be moved and stored until the new owners decide what to do with it.

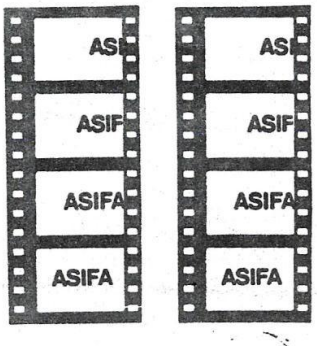
SUNDAY, FEBRUARY 20TH MEMBERSHIP MEETING HONORING GORDON SHEEHAN
2PM 1324 GREENLEAF, EVANSTON ½ BLOCK WEST OF ASBURY
WAYNE BOYER'S STUDIO BETWEEN MAIN AND DEMPSTER
POT LUCK FOOD AND BEVERAGES
CALL 764-0776 AFTER 7PM BEFORE FEBRUARY 18TH FOR R.S.V.P.



WHAT IS ASIFA?

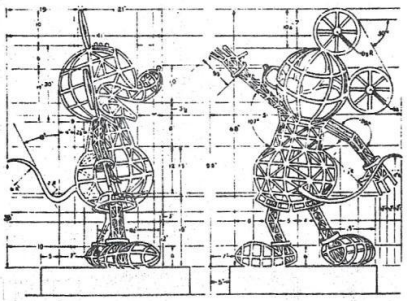
ASIFA is the International Animated Film Association, founded in 1961 under the charter of UNESCO; the United Nations Educational, Scientific, and Cultural Organization. ASIFA's purpose is to promote the art of film animation as a method of communication and intenational understanding. To this end ASIFA sponsors a number of international festivals, committees, and workshops. ASIFA Central is one of the many chapters of the intenational organization and was founded in Chicago in 1974. ASIFA Central provides a forum for animators and afficionados of animation in the Midwest to discuss and enjoy the art of film animation. ASIFA Central is a not-for-profit corporation with membeship open to anyone who delights in animated films. won't you join us? For more information write to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645



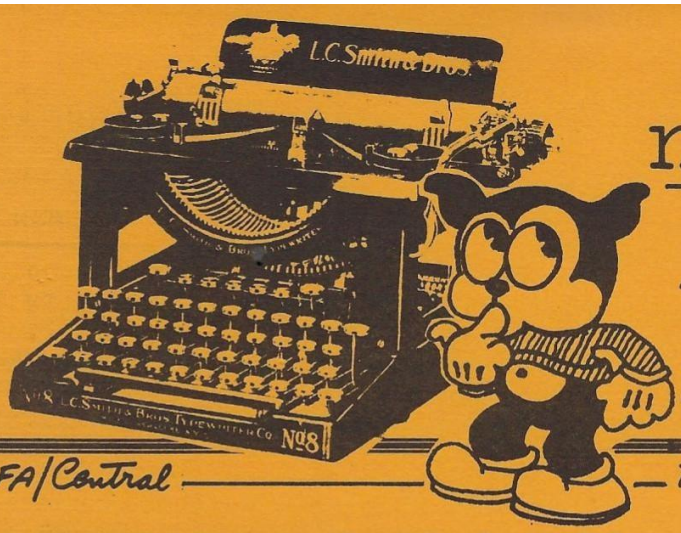
This newsletter was produced by ASIFA Central, 7549 N. Oakley, Chicago, IL 60645. Edited and written by David Daruszka, President.

ASIFA/Central



Deanna Morse
2521-2 Woodlake Rd. SW
Wyoming, MI 49509

7549 N. Oakley Chicago, Illinois 60645



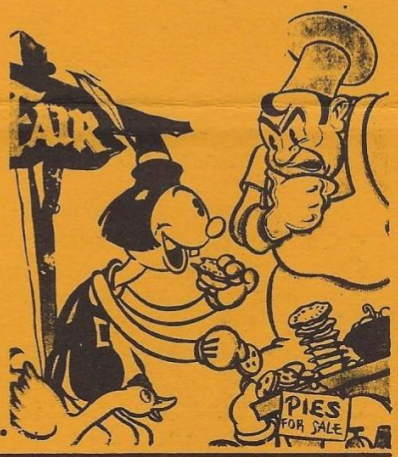
enewsletter

ASIFA Central Spring 1983

INTERNATIONAL ANIMATED FILM ASSOCIATION

ASIFA/Central — 7549 N. Oakley Chicago, Illinois 60645

DATELINE SKOKIE: The annual ASIFA Central Burnout is set for Sunday June 19th at the palatial suburban manor of Barry and Yin-Ling Young, located at 8530 Christiana in sylvan Skokie. This is our annual membership meeting and pot-luck picnic that gives you the opportunity to roast weenies and incinerate hamburgers with the "who's that?" of Chicago's animation industry. This event of a lifetime is open to all ASIFA members and their guests, and to those who wish to join ASIFA. For your viewing pleasure we will feature the exclusive Chicago screening of the 1983 ASIFA East Festival. You are also welcome to bring your own film for the open projector portion of our program. All we ask of you is to bring food and/or drink, and to RSVP (that means call if your coming) and to get directions by calling 677-0658 (Barry) or 764-0776 (Dave).



LOCAL NEWS.....

The Board of Directors of ASIFA Central met on April 10th to discuss a number of items of business. A proposal to change the dues structure, increasing the International dues to $30. and creating an associate membership at $15., was defeated. It was the consensus of the Board there was no way we could justify the increase with our present level of activity and benefits we provide our members. Dues will remain at the current levels, and the associate membership proposal was tabled to the next meeting. A proposal was made to eliminate International memberships for students unless they pay the full fee. This proposal was tabled for discussion at the next Board meeting. Other items of business covered were: ways to improve services to our members, ideas to draw more commercial and independent animators into the organization, a membership booklet, a Midwest Reel, programming, publicity, and fundraising. These subjects will be discussed at greater length at the June 19th meeting.

FORWARD INTO THE PAST.....

This is something of a year-end review of ASIFA Central's activities, and a look towards the future. On the whole it wasn't a bad year: we have the newsletter being produced on a regular basis, we've had some of the best programs in recent memory, and we have a cadre of devoted individuals who work hard to keep ASIFA Central going. The bad news continues to be the sporadic participation in our screenings and meetings by our membership. Another sore spot is the continuing lack of visible benefits from our affiliation with the International. We would like to see ANIMAFILM mailed to qualified members on an individual basis, not as a bulk commodity.

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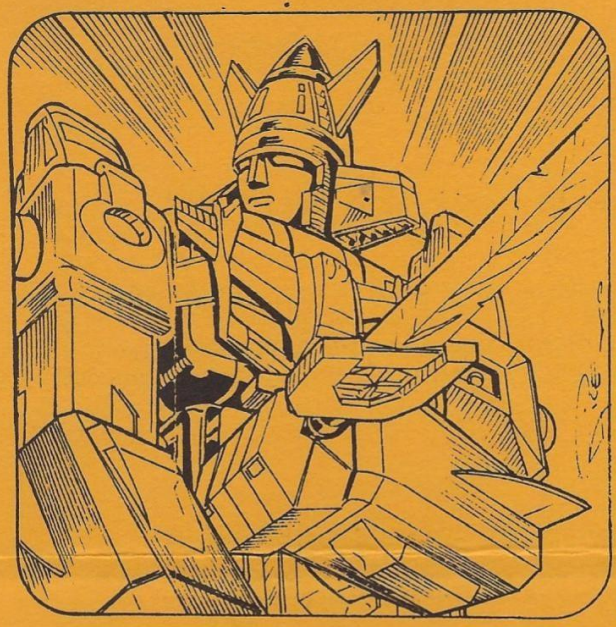
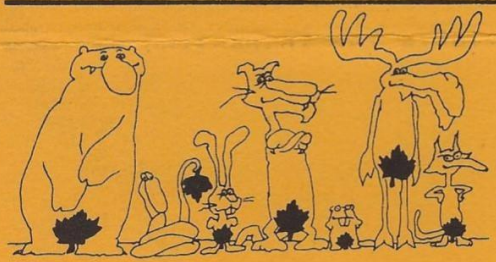


(CONTINUED FROM PG. 1).....
ANIMAFILM was a visible manifestation of the $10. we send the International every year. Most of our members cannot afford to attend the many wonderful festivals the organization sponsors. We would like to see a greater variety of film programs from the different chapters to offset this problem. We hope that the compilation of a Midwest Reel will allow us to work out exchange programs with other ASIFA groups. We would also ask ASIFA members who wish to exhibit film programs in Chicago to please contact us so that we may help to give you the best screening possible. The past practice seems to be to contact one of the local film groups and bypass ASIFA. We always seem to be the last to know. We can offer exhibitors excellent promotion, and screening locations that they may not be aware of. So in the future we ask that you let ASIFA do the work for you.

What can we expect from ASIFA Central in the next year? We will spend the summer putting together six to twelve programs for next year, these will include a classic cartoon series from the early Hollywood studios. We are looking into innovative ideas for co-sponsorship of screenings, we hope to have one or two guest animators give Chicago screenings, and would like to organize at least one workshop, possibly in computer animation. We hope to find a permanent home for ASIFA programs in the form of a theatre that would co-sponsor our programs. We are planning a Christmas Party that will be the talk of the town. We also hope to branch out to our bretheren in the advertising field with some commercial programs in our old haunt at the Boul Mich. The most important part of our programs is the continued participation of our members, something we cannot stress enough. The best way to derive the most from your membership is to attend the meetings and screenings on a regular basis.



Memorable programs.....

The 17th Tournee of Animation survived its stay at the Parkway Theatre proving that animation conquers all, including poor projection and the world's lousiest popcorn. Special thanks to Prescott Wright for a wonderful program and to the people from the National Film Board of Canada and the Canadian Consulate for a great reception afterwards.

Another moment we will not soon forget was the visit of George Matolczy and Peter Tiborszky from Pannonia Film in Hungary. Their Hungarian animation program was one of the features at FilmFest Midwest at the Marriott O'Hare in early March. ASIFA President Dave Daruszka and Membership Secretary Mary Haynes had the pleasure of giving Peter and George the 25¢ tour of Chicago including a visit and screening at Columbia College.

The following members are being subjected to public embarassment for non-payment of dues: DAVID ALEXOVICH and LOREN COCKING

ANIMATION MAGAZINE BLOOMS IN L.A. .....

The spring brings the promise of yet another animation periodical; this one entitled appropriatly enough, ANIMATION. Editor Harvey Deneroff promises to produce something of a cross between FUNNYWORLD, AMERICAN CINEMATOGRAPHER, and FILM COMMENT. Mr. Deneroff is hoping to be able to offer a discount on subscriptions to ASIFA members. He is also looking for potential contributors to submit articles over a wide range of topics in the field of animation. Feature pieces should be 1500-2500 words in length, short articles may be as little as 500 words. For more information attend the June 19th meeting or write to Harvey Deneroff, Editor; ANIMATION; 2312 1/2 Scarff St.; Los Angeles, CA 9007.

NEWS ON OTHER PUBLICATIONS.....

Vice-President Keith Folk reports that a phone call to FUNNYWORLD has provided him with assurances that the reports of the magazine's demise are premature. If this is true it could go down as the longest lapse between issues in the history of printing.

ASIFA Central member Veto Stasiunaitis has begun publication of FILM AND VIDEO COLLECTOR aimed at collectors of films, video tapes, and movie memorabilia. If you are interested in a subscription please contact Veto for further information at 7223 S. Campbell Ave., Chicago, IL 60629.

FEEL THE BEAT OF THOSE CRAZY DRUMS.....

Percussionist Eddie Mason has contacted ASIFA in the hopes of finding filmmakers, especially animators, who may be able to utilize his unique sounds for their films. If you are interested in sound affects that include wooden drums, chimes, and bells contact Mr. Mason at 238-5988 or write him at 10949 S. Longwood, Chicago, IL 60643.

INTERNATIONAL NEWS.....

$1,200.00 US will be made available by ASIFA to help a student travel to the Festival d'Annecy. The name of the student will be drawn by lottery from cards submitted by each North American ASIFA chapter, which may submit ten names of qualified candidates. James Richardson of ASIFA Central was chosen to represent the Chicago group in the drawing.

President's Newsletters 33 and 35 will be available for inspection at the June 19th meeting.

INTERNATIONAL EVENTS.....

5TH ODENSE FILM FESTIVAL July 31 - August 6, 1983
Leading event for films based on fairy tales and folk lore.
contact: International Odense Film Festival
Vindegade 18, DK 5000 odense C, Denmark

CAMBRIDGE ANIMATION FESTIVAL
September 13 - 18
Contact:
Antoinette Moses (Festival Dir.)
10 City Road
Cambridge, England

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VARNA, BULGARIA: THIRD INTERNATIONAL ANIMATED FILM FESTIVAL October 8 - 13, 1983
contact:
Bulgaria Film
Rakovsky 96
Sofia 1000, BULGARIA

NORTH AMERICAN NEWS.....

Welcome to ASIFA Washington with their fine programs and impressive newsletter...The 1983 ASIFA East Fest is on the road and will be screened at the June 19 meeting...ASIFA San Francisco reports that the Public T.V. show "The Animators", featuring Bay area talent, was nominated for an Emmy...ASIFA L.A.'s Olympiad of Animation has received the blessing of the Olympics Committee...The Ottawa Festival is up in the air again with the departure of Kelly O'Brien and Frederick Manter.

ETCETERA, ETCETERA, ETCETERA.....

There is a good article in the May issue of American Cinematographer on Lumage animation in Twice Upon a Time, directed by Charles Swenson and John Korty with George Lucas as executive producer.

We would like to thank those animators who contributed films to the ASIFA Central program in the hospitality suite of the Filmfest Midwest. We hope to make this program a regular event at the film conference. The response has also encouraged us to move forward with compiling a reel of animation produced in the Midwest for exchange purposes with other ASIFA chapters.

Keith Folk and Stan Hughes have taken over the film programming duties for the organization. Neil Mahoney has bravely taken on the task of publicity director. Good luck guys, and don't forget to write.

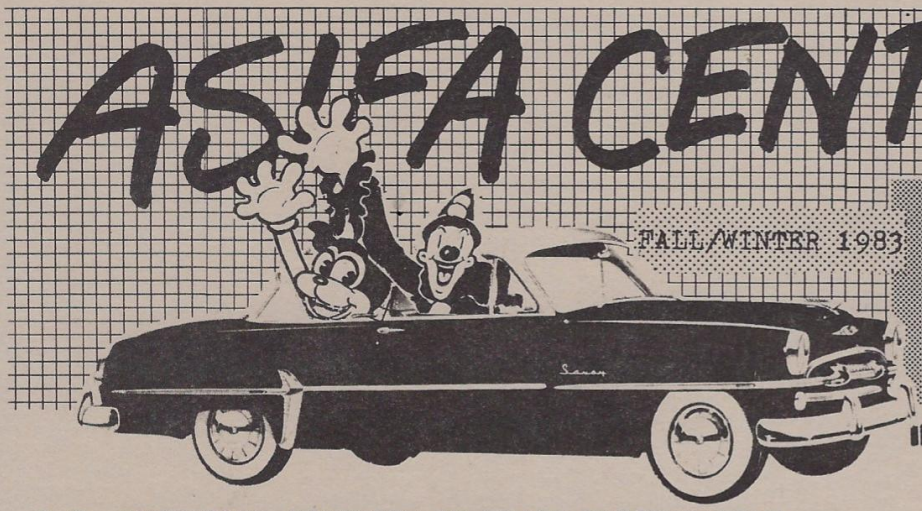
Send your art, articles, bouquets, and brickbats to David Daruszka, El Presidenté; ASIFA Central, 7549 N. Oakley, Chicago, IL 60645.

ASIFA
CENTRAL

Jim Middelton
107 N. 27th St.
Battle Creek, MI
49015

7549 N. Oakley Chicago, Illinois 60645

ASIFA CENTRAL NEWS



FALL/WINTER 1983

INTERNATIONAL ANIMATED FILM ASSOCIATION

S.F. ANIMATORS FEATURED IN VIDEO PRESENTATION

The first program of the 1983-84 season will be a special members only showing of "The Animators", two ½ hr. videotapes produced for television station KQED in San Francisco. The programs feature interviews with a number of S.F. animators, as well as samples of their work. The programs were produced by Nat Katzman and International Board member Prescott Wright. The showing will take place Sunday October 30th at 2pm at the Center for New Television, 11 East Hubbard Street, Chicago. CNTV is located ½ block east of State St. and two blocks north of the Chicago River. Due to restrictions on the number of people who can attend, this will be a members only program. Only currently paid ASIFA Central members will be admitted. Also featured will be a videotape of "Somnolent Blue", winner of the Experimental Achievement Award from the Academy of Motion Picture Arts and Sciences. This film was produced by ASIFA Central member Monica Kendall, who will appear at the program. We may go out for food afterwards, so bring your wallet.

FUTURE PLANS FOR ASIFA CENTRAL DISCUSSED

A working meeting of interested ASIFA Central members was held on September 16th to discuss future plans and programs for the organization. A variety of ideas we brought up, and will be discussed in greater detail at the October 9th Board of Directors Meeting. Both meetings will be covered at the October 30th program.

ANIMATION RIPOFF REVEALED IN CALIFORNIA

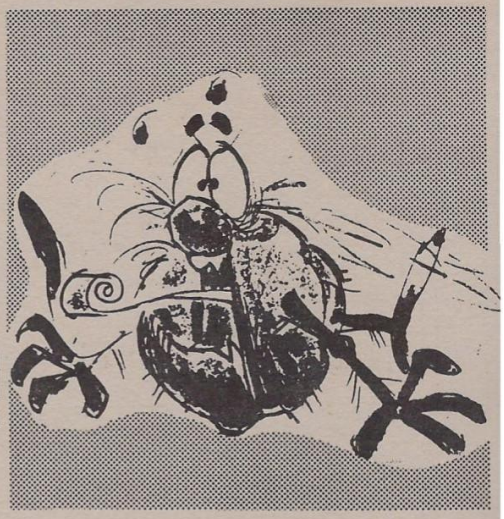
Charles Samu of ASIFA East reports in their latest newsletter, of the "World Animation Festival" recently held in Laguna Beach California where the promoter disappeared with the money, leaving investors and artists holding the bag. Artwork loaned for the show has disappeared, films remain unreturned, and few filmmakers have been paid. The promoter, Chris Padilla, was responsible for an earlier scam in which artists who contributed to his theatrical program "The Fantastic Animation Festival" did not receive full compensation for their work.

CHICAGO EXHIBITOR PLAYS HARD TO GET

Charles Samu also reports that he is having difficulty securing payment from Facets Multi-Media for a Hungarian Animation Program he brought here in the spring. Samu's repeated phone calls have not been returned. Tsk tsk.

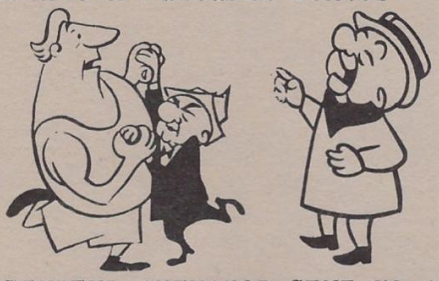
MONICA KENDALL DEFECTS TO BULGARIA

Monica Kendall's film "Somnolent Blue" has been chosen for competiton at the Varna Film Festival in Bulgaria. Monica and her mother will be guests of the fest which takes place October 8-13. Good luck Monica. Send us a post card.



ANIMATION EXHIBIT AT HILD LIBRARY

Vice-president Keith Folk assembled an exhibit of animation information and artifacts at the Hild Regional Library in Lincoln Square. The exhibit, which consisted of two outdoor display windows and two indoor display cases, showed the how, why, and who of film animation. The display was up through the month of September. We hope to be able to put this display together again, possibly at the downtown Cultural Center.



BOING, BOING.....BONG

The UPA Studio in Burbank, California, which opened in 1949, was recently demolished. The studio, founded by a group of Disney refugees, has not produced a film since the early 1960's. UPA was noted for its radical departure in the style of animation, and was creator of the nearsighted Mr. Magoo.

STUDENT ANIMATOR SENT TO ANNECY FESTIVAL

Catherine Kiss of Sheridan College in Canada was chosen by lottery from a list of entrants, and attended the Annecy Festival with financial assistance from ASIFA and BILIFA. ASIFA donated $1,200. for airfare, BILIFA provided accomodations, and festival organizers offered free entrance to all events.

ZAGREB '84

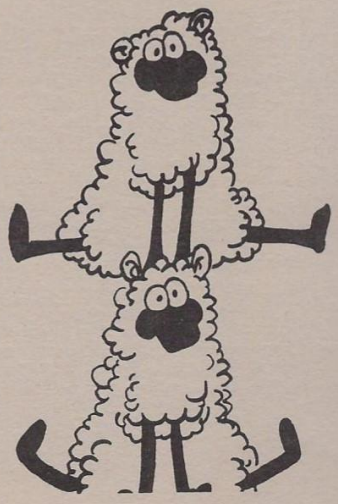
The 6th annual World Festival of Animated Films in Zagreb, Yugoslavia will take place June 11-15, 1984, and will include an animation market, Animarket Zagreb '84, that will take place June 9-15. For more information contact:

6th World Festival of Animated Films
Nova Ves 18
41000 Zagreb, Yugoslavia
Cable: FESTANIMA Telex: 21790

ZAGREB'84

MAGAZINE ARTICLES OF NOTE

A number of fine articles have appeared in recent magazines on animation and related topics:
Cinefantastique, June-July 1983 - Walt Disney Studio's "The Black Cauldron.
Millimeter, September 1983 - Special Effects Issue.
Technology Illustrated, November 1983 - Laser Disc Interactive Games.

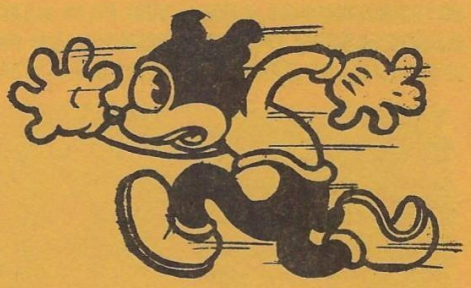


SEARCH AND RESCUE

ASIFA Hollywood reports that their Search and Rescue team has resurrected a method of flattening nitrate film, and has successfully applied it to nitrate animation cels.

McLAREN'S LAST FILM

Variety reports that "Narcissus", the latest film by National Film Board of Canada's Norman McLaren, will be his last. McLaren has produced 59 films in his career at NFB.



T-SHIRTS AVAILABLE

ASIFA International T-shirts designed by Marcell Jankovics, Bordo Dovinkovic, and Bruno Bozzetto are now available. Reports are that they come in small and medium only. We will contact the International for samples and more information.

NEW MEMBERS

We would like to welcome the following new members:

Steve Bain
Monica Kendall
Jim Middelton
Joani Pena
James Richardson
Sandy Smolinsky
Sandy Weber
Lollie Weschler Rauch

DRAGON'S LAIR

The animation industry is hopeful that the success of "Dragon's Lair", an interactive videodisc game animated by Don Bluth, will produce more business for the moribund industry. The game has received coverage in Newsweek, and studios are making proposals to other video game producers for similar ventures.

COMMITTEES

The following are standing committees of ASIFA Central. We need members to help staff these committes, and interested persons can volunteer by calling David Daruszka or Mary Haynes at 764-0776.

Membership	Fundraising
Publicity	Festival
Newsletter	Programming
Midwest Reel	Hospitality

OLYMPIAD OF ANIMATION

There were errors in our last published information concerning the Olympiad of Animation, and exhibition of animated films to be held during the 1984 Olympic Games in Los Angeles. The Olympiad is looking for new short films of not more than 8-minutes on the theme "The Spirit of the Olympics". Films may be 16 or 35mm. The Olympiad will also present "Champions of Animation", designed to honor those short films that are reknowned as benchmarks of excellence in the field. A third feature will be an exhibition of films produced by high school age and younger childre on the theme of "The Spirit of the Olympics". A fourth part of the program will be an exhibition of animation artwork from the films entered. Copies of the Rules and Regulations and entrance forms may be obtained by calling Dave Daruszka or Mary Haynes at 764-0776. A statement of intent must be received by the Olympiad by December 31, 1983.

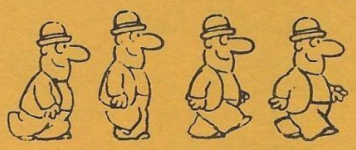
FILMMAKERS WANTED

Anyone interested in assisting in the production of a 3-minute animated film for the Olympiad of Animation should contact Mary Haynes at 764-0776. We are looking for volunteers to assist in producing this film under the auspices of ASIFA Central. Interested persons should call before November 1st.

SPECIAL NOTICE !!!!!!!

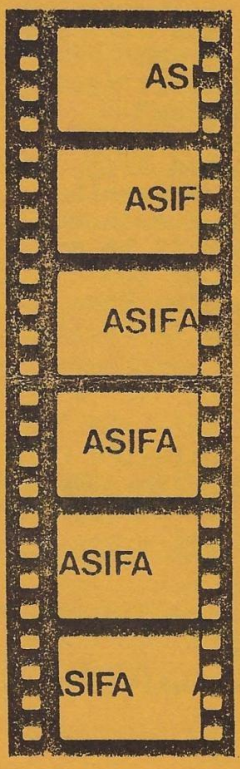
To ASIFA East: You are sending our mail to an incorrect address, please note our correct address displayed throughout this newsletter.
To ASIFA Washington: We have received only one issue of your newsletter. We would appreciate your sending us subsequent issues.

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION
МЕЖДУНАРОДНАЯ АССОЦИАЦИЯ МУЛЬТИПЛИКАЦИОННОГО КИНО



ANNECY '83 PRIZE WINNERS

Grand Prix
Dimensions of Dialogue, Jan Svankmajer - Czechslovakia
Special Prizes of the Jury
Dance of Death, Dennis Tupicoff - Australia
Night-Club, Jonathan Hodgson - Great Britan
Once Upon a Time, a Dog, Eduard Nazarov - USSR
Film for Young Audiences
The Story of the Little Rabbit and the Big Rabbit, Johan Hagelback - Sweden
First Work
Album, Kresimir Zimonic - Yugoslavia
Educational or Scientific Film
The Blood, Jacques Rouxel - France
Sponsored Film
Egality, Martti Jannes - Finland
Commercial Film
Agis Regression, Pierluigi De Mas - Italy
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
FIPRESCI Prize (International Critique)
Dimensions of Dialogue, Jan Svankmajer - Czechslovakia
Distinctions: Ad Astra, Ferenc Cako - Hungary
Only a Kiss, Guido Manuli - Italy
xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx
Annecy Tradespeople Prize
Only a Kiss, Guido Manuli - Italy
Kodak Prize
Chronicle 1909, Paul and Gaetan Brizzi - France



PRESIDENT'S NEWSLETTER NO 36 : August 1983

John Halas, ASIFA International President, is based in London.

A NEW MARKET FOR ANIMATION

The animation industry, like so many others in the West, is subject to changes. At present there is a boom in Britain and in Japan, but on the West Coast of America it is ailing. Our industry has always been flexible; in times of depression it finds newer markets and newer outlets, and the latest is a marriage between the coin-operated laser-disc video games and real animation, operating in arcades all over the USA.

Up to now, producers like Disney with their film TRON, Lucasfilm with STAR WARS and 20th Century Fox with STAR TREK have licenced their productions to video game operators. But in spite of exhaustive research game operators cannot find just what they want. They have to go out and have their video games made by professional animators.

In an interview with The New York Times in August, Don Bluth, formerly with Disney and producer of the animated feature THE SECRET OF NIMH, reveals that he is using a unit of 50 animators and technicians to create a series of animated laser-disc games. He maintains that this new market will be an enormous shot in the arm for the animation industry.

It is generally accepted that the visuals in arcade games will have to take a leap forward. No more computer-generated dots and dashes. Novelty and freshness are very important to the games industry. But the arcade and animation industries are convinced that the laser-disc video games are definitely here to stay.

John Halas
President

WHAT IS ASIFA?

ASIFA, the Association Internationale du Film d'Animation (International Animated Film Association) was founded in 1959 and is devoted to the active development of the art of animation. It also disseminates information and facilitates communication between people interested in animation and their colleagues throughout the world. Currently over 1,500 members represent chapters in more than 50 countries. In the United States chapters exist in New York, Hollywood, San Francisco, Washington, DC, and Chicago. The worldwide organization produces retrospectives and workshops for animation festivals, endorses the four international animated film festivals in Annecy, Ottawa, Varna, and Zagreb, holds meetings in conjunction with these festivals, and supports its members through a variety of committees and ventures. The International maintains a film archive in East Germany.

WHAT DOES ASIFA CENTRAL DO?

ASIFA Central, the Chicago chapter of the organization, was founded in 1976 by local animators and film professionals. The chapter was subsequently chartered as a not-for-profit corporation in the State of Illinois. The organizations goals are:

**to promote the art of film animation as a method of communication and cultural understanding.
**to present programs on the history and current trends of animation and to conduct seminars and workshops in all aspects of animated film.
**develop lines of communication between people interested in animation.
**assist independent animators in all aspects of film production.
**encourage development of Chicago as a regional center for animation production.

ASIFA Central and its programs are supported through membership dues. The organization is governed by a Board of Directors elected annually by the membership. The Board in turn appoints a President, Vice-President, Secretary, and Treasurer to conduct the business of the organization. Membership in ASIFA Central is open to the general public.

ASIFA CENTRAL BOARD OF DIRECTORS

Wayne Boyer
Marie Cenkner
David Daruszka
Robert Edmonds
Mary Haynes
Paul Jessel
Mike Riley
Gordon Sheehan
Barry Young

ASIFA CENTRAL OFFICERS

David Daruszka, President
Keith Folk, Vice-President
Mary Haynes, Secretary
Marie Cenkner, Treasurer
Stan Hughes, Programming
Neil Mahoney, Publicity

Newsletter edited by:
David Daruszka

This newsletter is produced by ASIFA Central, a not-for-profit corporation in the State of Illinois. We will gladly accept any submissions of articles, information, artwork, etc. We can also use any clip art you would like to forward to us. If anyone has access to a word processor and would like to volunteer their services it would be greatly appreciated. Send all submissions to ASIFA CENTRAL, 7549 N. OAKLEY, CHICAGO, IL 60645 or call (312) 764-0776. A special thank you to those individuals who have encouraged our work and complimented our newsletter. You will be rewarded in the afterlife.

TWO INTERNATIONAL MEMBERS PASS FROM SCENE

We extend our sympathies to the families and friends of Les Goldman and Boris Stepantsev who recently passed away. Goldman was a producer and founding member of ASIFA who will be remembered for his tireless devotion to animation and to ASIFA. Stepantsev was a award winning animator from the USSR and President of the Union of Cineastes. Both will be deeply missed.

ANIMAFILM UPDATE

Animafilm, the ASIFA International publication, has run into more delays. Editor Alfio Bastiancich promises the first issue will be out in December, and managed to produce an edition numbered zero that was distributed at the Annecy Fest.

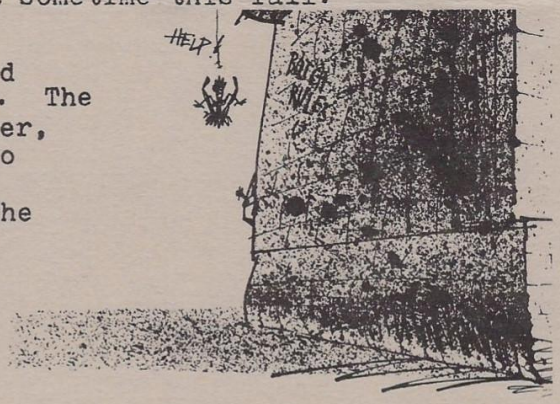
ROCK AND RULE GETS ROLLED

Times are tough all over for animated features, as Nelvana Proudction's "Rock and Rule" has suffered a series of delays in its theatrical release. Word is now that it may receive limited release in the late fall or winter.

GRAFFITI ERASED, INBETWEENER EXPANDS

ASIFA Hollywood has ceased publication of their newsletter "Graffiti", and has expanded their other publication "The Inbetweener". Editor Harvey Deneroff is devoting his energies to his new magazine "Animation", the first issue of which will be out sometime this fall.

TWICE UPON A TIME STRIKES OUT



The promised theatrical release of the animated feature "Twice Upon a Time" has been cancelled. The theatrical previews of the movie were a disaster, and distributor Warner Bros. has dumped it into their Classics Division. Chances of the film making it to the big screen are very slim at the present time, but it may find its way to the home video market. The fantasy film directed by John Korty and Charles Swenson features an unusual technique labeled "Lumage" animation. George Lucas was Executive Producer.

KODAK PUBLISHES ANIMATION BOOK

Eastman Kodak Company announced the publication of "The Complete Kodak Animation Book", a lavishly illustrated guide to animated filmmaking. The book contains 230 color and black-and-white illustrations, including reproductions of rare cels from features produced in China, the Soviet Union, and Eastern Europe, together with frames from animated classics dating back to the turn of the century.

The book includes several simple skill-building exercises, instructions on how to make a "flip book", advice on selecting film and processing services, a special glossary of terms, and a list of world-wide suppliers of animation art materials.

"The Complete Kodak Animation Book" is written by Charles Solomon and Ron Stark, is 192 pages (paperback) with a cover price of $17.95 (subject to change). The book will be available in September in bookstores and from Kodak dealers.

ASIFA CENTRAL

SPRING SUMMER 1984

OTTAWA MOVES TO TORONTO

The fifth Canadian International Animation Festival (formerly known as the Ottawa Festival) will take place in Toronto from August 13 through 18. Why the move? The official line is that Toronto offers many advantages over Ottawa; better facilities, more attractions, a wide spectrum of hotel accomodations, and direct air connections. No mention made of money losses incurred by the Canadian Film Institute (see Variety article elsewhere in this newsletter). Deadline for film entries will be June 15, 1984. For more information contact ASIFA Central, or write "Toronto '84", Canadian International Animation Festival, 110 Willow Ave., Toronto, Ontario, CANADA M4E 3K3.

19th TOURNEE POSTPONED

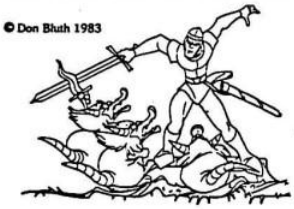
The traditional spring release of the Tournee of Animation has been postponed due primarily to the lack of high quality animated films. (ASIFA S.F.)

DISNEY PLANS DUCKY B-DAY PARTY

Disney Productions is planning a great deal of promotional fanfare for the fiftieth birthday of Donald Duck in 1984. Plans include a full-blown merchandising campaign to include sweepstakes, retail promotions, animated TV specials, and a major nationwide personal appearance. And you thought Orwell's plans for this year where scary. (Animania)

MIGHTY MOUSE MIGHT MARKET MUNCHIES

Intercontinental Releasing Corp. is promoting an animated Mighty Mouse movie and all the merchandising tie-ins, including a health food candy bar.



DON BLUTH FANS TREATED TO OVEREXPOSURE

For those of you who can't get enough out of life wasting your change on "Dragon's Lair" take heart. Don Bluth Productions has announced the formation of the Don Bluth Animation Fan Club. For $10. a year you receive everything a fan could want including: a subscription to EXPOSURE SHEET, the club newsletter. For more information write to: The Don Bluth Animation Fan Club, P.O. Box 398, Tarzana, CA 91356.

ANIMENTARY MY DEAR WATSON

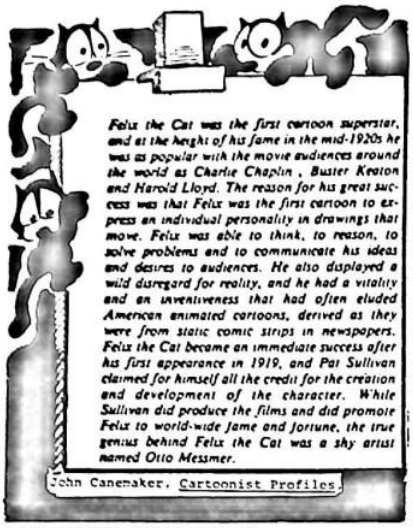
The graduate students in Animation at UCLA Film School have received funding towards the publication of a journal tentatively entitled, ANIMENTARY, to be published this summer. The publication will be devoted to writing on the subject of the craft of animation by university level practitioners.

The theme of the first issue will be "Traditional Animation and/or versus the New Technologies." They welcome submissions of articles, with illustrations, photographs, or graphics, on any subject in animation that addresses the "crossroads" which the craft finds itself at presently. Pieces should be from 200 to 1000 words, and authors should be prepared to edit as space dictates. Submissions should be received by no later than April 1, 1984.

They also welcome submissions from non-student sources, such as faculty and animation professionals. Send your material to: ANIMENTARY, UCLA Film School, Department of Theater Arts, Los Angeles, CA 90024.

ASIFA S.F. REELS IN BAY AREA FILMS

ASIFA San Francisco is moving ahead with plans to assemble a reel of the best of Bay Area animation. The sample reel will be 60 - 90 minutes and represent the varied and exciting animation produced by those people living on the fault line. (ASIFA S.F.)



OTTO MESSMER DIES AT 91

Otto Messmer, creator of "Felix the Cat," is dead at 91. Messmer, who directed the first "Felix" films, received no credit for the character when it premiered in 1919. Pat Sullivan, whose studio employed Messmer, took credit for the films when they enjoyed worldwide success in the 1920's. "Felix" was the first animated film character to gain such mass appeal. Messmer produced many "Felix" films before leaving Sullivan in 1933.

From 1924 to 1951, Messmer drew a "Felix the Cat" cartoon strip for the New York Journal American. From 1940 to 1972, he was employed by the Douglas Leigh Corp. animating the giant advertising board in Times Square.

By the mid-1950's Messmer became recognized as the true creator of "Felix". In 1959 Joe Oriolo acquired the rights to the character and produced nearly 300 animated cartoons for television distribution. In 1967 Messmer was honored for his achievements in animation, along with Walt Disney and Max Fleischer, at the Montreal Expo '67. (Paul Charlton)

ZAGREB FESTIVAL TO TAKE PLACE JUNE 11 - 15

One of the major animation events of 1984 will be the 6th World Festival of Animated Films to be held in Zagreb, Yugoslavia, June 11-15, 1984. For more information concerning the festival, and to obtain entry forms, please contact ASIFA Central at 764-0776.

IBM WANTS YOUR FILMS

IBM is looking for short, documentary 16mm films, 8-12 minutes long to be shown at IBM meetings recognizing employees' achievements. "Our objective is to move our audiences, roughly 10,000 people in all, to laughter, tears, awe, and empathy. We want to inspire in them the belief that they too, if they will just take the challenge, have what it takes to achieve at a new level."

For information, contact: Caroline L. Crippen, IBM, 1133 Westchester Ave., White Plains, NY 10604, (904) 696-2481.

NEW COMPUTER ANIMATION NEWSLETTER

A new computer animation newsletter has hit the market, but the annual subscription price will deter all but the dedicated afficianado. PIXEL, the Computer Animation Newsletter is geared for people in the computer animation industry. The publication provides the latest news, information on writing and designing programs, facility comparisons, international news, and production reviews; all for only $286.00 a year. PIXEL is published on a monthly basis, and more information can be obtained by writing: PIXEL, 217 George Street, Toronto, Ontario, CANADA M5A 2M9. (415) 367-0088.

INDEPENDENTS ORGANIZE IN VANCOUVER

ASIFA Central recently received an impressive first issue of a newsletter produced by the newly formed Vancouver Society of Independent Animators (VSIA). This small but active group of animators on Canada's west coast, has banded together to address common problems and establish a support group for animators in that city. International Board Director Prescott Wright is advising the group. We are impressed. Good job and good luck.

ANIMATOR'S NEWSLETTER

If you are interested in English animation you can subscribe to the Animator's Newsletter published by Filmcraft in Great Britain. The magazine is published four times a year and a year's subscription is 3.75 pounds sterling for surface mail or 5.75 pounds sterling for airmail. International money orders should be made payable to Filmcraft and sent to 13 Ringway Rd. Park Street, St. Albins, Herts. AL2 2RE. (Animania)

COMPUTER CREATIONS CREATES NEW LASER DISC GAME

Computer Creations, a digital computer animation company located in South Bend, Indiana, has created a new laser disc game called "Star Rider". Unlike its predecessor, "Dragon's Lair", "Star Rider" combines images that are generated in real-time by the computer with frame-by-frame animation stored on laser disc. "Star Rider" also allows the player to alter the speed he is moving through "space". When the player wants to move slower or faster, the animated background is projected from the disc at a corresponding speed. This allows simulated velocities of up to 240 miles per hour!

Computer Creations developed "Star Rider" with Chicago-based Williams' Electronics, the pinball and arcade company that created the highly successful "Defender" in 1979.

ASIFA CENTRAL NEWSLETTER
Spring/Summer 1984

Editing and layout:
David Daruszka

Additional writing:
Paul Charlton

Graphics:
Scissors Inc.

ASIFA Central
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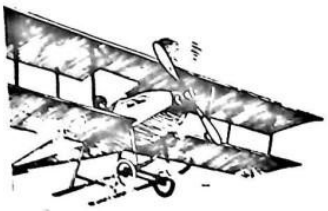
Chicago, IL 60645
tel. (312) 764-0776



THE GREAT SPACE COASTER SEEKS ANIMATION

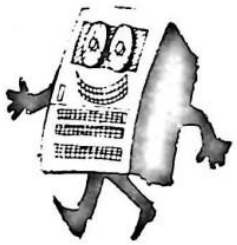
"The Great Space Coaster", the children's television show, is seeking animation for its upcoming fifth season. Joseph L. Streich, the animation/film coordinator, describes the program as, "an entertaining mix of song and comedy... which teaches kids easy-to-take lessons in self-understanding, respect for others, and similar moral values." Each episode features at least one cartoon segment. They are looking for, "upbeat, humorous cartoons featuring characters with appealing, well-developed personalities who face and overcome challenges." The animation is usually intended for an audience of older children and adults. For more information contact: Joseph Streich, Sunbow Productions, Inc., 380 Lexington Ave., Suite 1105, New York, NY 10168, (212) 687-2500.

LOCAL NEWS

COMING EVENTS

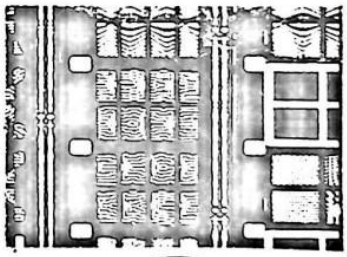
THE 18th INTERNATIONAL TOURNEE OF ANIMATION
April 11-14
Parkway Theatre
2736 N. Clark St.
Chicago 929-9555

Following last year's tribute the the National Film Board of Canada, the 18th marks the return to traditional international programming. This program consists of 20 films from 12 countries. A highly recommended evening of entertaining films. ASIFA Central members receive $.50 discount on the $4.00 price of admission. Buy your sweetie a box of popcorn with the savings.



COMPUTER ANIMATION '84
April 27 7PM
Columbia College
600 S. Michigan Ave.
Chicago Room 921

This program, co-sponsored by ASIFA Central and the Columbia College Dept. of Animation, features the state of the art in computer animation in 1984. Marie Cenkner, animator at Goldsholl and Assoc., has gathered a selection of sample reels from a variety of animation studios from around the country.



ANIMATION FROM PICTURE START
May 19
Chicago Filmmakers
6 W. Hubbard
Chicago 329-0854

This program, co-sponsored by ASIFA Central and Chicago Filmmakers, features animation from the catalogue of Picture Start, a distributor of independent film located in Champaign, Illinois. Picture Start is a hardy survivor in the field of independent film distribution, and handles a large variety of films. Ron Epple, President of Picture Start, will appear in person to discuss the topic of distribution for independent animators.

SUMMER BURNOUT; FOOD, FUN, AND FILMS (MEMBERS AND INVITED GUESTS ONLY)
Sunday June 25 3-9PM
7549 N. Oakley
Chicago 764-0776

We will be sending a special "members only" invitation out for this gala event. We just want to let you know well enough in advance to prepare yourself to welcome summer "Chicago style" with ASIFA Central. No excuses why you can't come. Your parakeet died last year, so you can't use that one. All you have to bring is a food contribution, something to drink, and a willingness to have a good time. Be there or be square!

NEW MEMBERS

We would like to welcome the following new members:

Benjamin Chow
Martha Hollingsworth
Joan Stachnik
Michael Loutris

ASIFA WASHINGTON WHERE ARE YOU???

There was a great deal of excitement when ASIFA Washington applied for recognition from the International at the last Ottawa Fest. They had an exceptionally large number of members for a new chapter, and they were a welcome addition to the North American fold. We received one copy of an excellent newsletter, then..... POOF, they disappeared from the face of the planet. At least the newsletter did. Hello ASIFA Washington! We know you're out there! Please send us your newsletters. We're nice enough to send you ours.

INTERNATIONAL MEMBERSHIPS ON HOLD

For those new members who have applied for regular membership in ASIFA Central, which includes membership in the International, there is important information on your membership. ASIFA Central has put a hold on forwarding new applications to the International. This was done for a variety of reasons. First, the International lost two sets of checks for membership dues from ASIFA Central, and we were waiting for the outcome of their search. Second, there has been little in the way of return benefits for this money, particularly the singular absence of ANIMAFILM. We are hesitant to promise our members benefits for International membership, and then have nothing to give them. Third, we have had a problem with members who join for one year and then disappear. This causes problems with the Internationals' ability to maintain accurate membership records. Sometime in the near future we will be making a survey, either by mail or telephone, of all members. At that time we will ask each member what membership they are interested in. We recently established a local membership for $15. a year. If any new members wish to change to this category upon renewal we will discount their membership dues in order to refund the extra cost. There is also a move in the International to restrict membership to professionals only. Pending the outcome of that proposal any new International memberships we forward will be for film professionals only.

ASIFA CENTRAL OLYMPIC FILM UPDATE

ASIFA Central's entry in the Olympiad of Animation is still behind schedule, under budget, and in need of volunteers. We need: artists, illustrators, someone to break down the soundtrack and make exposure sheets, someone with access to an 8-track recording facility. Completed to date: story board, script, character sketches, and music track. Call Mary Haynes at 764-0776 and join now!

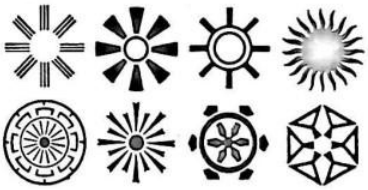
ANIMAFILM UPDATE

A mysterious package with foreign markings turned up in the hallway of the Oakley Arms Apts., headquarters of ASIFA Central. Could it be the long awaited first issue of ANIMAFILM, the official magazine of ASIFA? Well.... close but no cigar. It was the first unofficial issue of ANIMAFILM, number Zero, which is a preview issue that was distributed at the Annecy Festival. There are a limited number of copies available to International members of ASIFA Central. They will be distributed on a first-come, first-serve basis at the annual ASIFA Central Barbeque detailed elsewhere in this newsletter.

DELINQUENT MEMBERS

The following have not sent in their membership renewal monies. This is the last mailing they will receive.

Stu Abelson
Wayne Boyer
[redacted]
Ron Crawford
Sydney Crawford
Keith Denemark
Thea Flaum
[redacted]
Sam Kessler
Gerard Leifel
Christine Lux
Dan Mielcuch
[redacted]



ANIMANEWS

Published by:

Centro Internazionale
per il Cinema di Animazione
corso Cairoli, 6 10123 Torino
Italia — Tel. 11/83.78.51

Each issue of ANIMAFILM include one insert called "Animanews". The insert is made up of 12 pages containing the most up-to-date news from the animated film world and hosts brief articles and the following columns: Calendar, Festival Reviews, New Films, Interviews, Educational Activities, New Technical News, Books and Magazines, Animaletters, ASIFA News, Telex.

Anyone wishing to contribute to this magazine is requested to send texts and materials concerning their country, e.g.:
Brief notes about:

- up-and-coming shows, exhibitions and festivals, with the dates and the addresses of their organizers;
- new films, current productions, activities of studios (with photographs when possible);
- technical news: materials, equipment, new procedures;
- educational and didactic activities: workshops, instruction, activities carried out in schools and art schools where the animated film is taught;
- publishing news: magazine, books, and articles published about the animated film (asking the Publisher to send a copy to the Editorial office of ANIMAFILM);
- all other information and oddities related to the field.

Brief articles (maximum three typewritten pages) consisting of:

- interviews with persons concerned with the world of film animation, e.g. artists, producers, distributors, scholars, technicians, etc. (please include photograph of person interviewed);
- festival reviews (with photographs);
- various notes on subjects of interest, such as historical researches in progress, technical memoranda, public reaction to films, etc.

Collaborators are cordially requested to keep in mind that due to publishing requirements, material must arrive at the ANIMAFILM editorial staff within the following deadlines:

for issue number 1 (publication date December 1983) consignment before December 1, 1983;

for issue number 2 (publication date March 1984) consignment before February 1, 1984;

for issue number 3 (publication date June 1984) consignment before May 1, 1984;

for issue number 4 (publication date September 1984) consignment before August 1, 1984.

The editorial staff reserves the right to alter the notes and articles received for "Animanews" when deemed necessary. The names of the collaborators who have contributed to the issue shall be listed on the title-page.

Olympic Arts Festival Los Angeles 1984

OLYMPIAD OF ANIMATION
ACADEMY FOUNDATION
8949 Wilshire Boulevard
Beverly Hills, CA 90211
(213) 278-8990, ext 215
Cable: OSCAR BEV HILLS
Telex: 698-614

OLYMPIAD OF ANIMATION

The Olympic Arts Festival will be one of the largest art events in history including: 30 Theater Presentations, 22 Dance Companies performing, 12 Music and Opera companies, 21 Exhibitions of art work, and 7 Festivals including our own, Olympiad of Animation.

We now have 130 new films pledged for the "Spirit of the Olympics" section, about 40 for the children's section and the selection process is under way for the "Champions of Animation". The L.A. Olympics Organizing Committee just had a huge press conference in L.A. and we are indeed proud that for the first time, animation is part of their prestigeous Olympic Arts Festival. The deadline for"Spirit ...." films is March 15th.

Cambridge '83

by Charles Samu

(Reprinted from *ASIFA East.*)

The Cambridge (England) Animation Festival, a biannual invitational, ASIFA-endorsed event, was held from September 13-18. Located in the historic university town 60 miles northeast of London, this year's Festival featured the largest tribute to contemporary American animation ever mounted at an international film festival. Over 80 films were programmed, representing some of the best work of the past 15 years. Programs were organized of general films (entitled "Coast to Coast"), two shows of "Women Draw Women," one experimental program, and one of children's films. Some outstanding commercial and computer reels were also included.

Festival Director Antoinette Moses, who is a critic and poet, as well as an expert on animation, proved both an able organizer and a gracious hostess for the weeklong event. Foreign participants were housed with local families, thus giving them a chance to experience English life on a firsthand basis. American animators in attendance included Emily Hubley, Steve Segal, Dan McHale, Karen Aqua, Jessica Spohn, and Cathy Karol, each of whom received a special certificate of participation.

A special program of films by Bob Breer was screened, with Breer in attendance; there was also an exhibit of his artwork, given a fine display in a houseboat gallery. Breer will tour with his films and artwork to several other British cities, under the auspices of the British Arts Council.

The Festival Club, located a few blocks from the Arts Cinema, where most of the films were screened, was a cozy spot for tea, scones, conversation with British animators, and late night discussions after the 11:00 PM feature film screenings. These included such titles as *Plague Dogs, Twice Upon a Time, Rock & Rule*, Paul Grimault's revised version of *The King and Mr. Bird*, Marcell Jankovic's *Son of the White Mare, The Wall, Water Babies*, and *Fritz the Cat*.

Other programs included "Films of Persuasion," a series of several screenings that included rare World War I titles, "Bugs Bunny Goes to War," feminist films, and films for peace. Miroslaw Kijowicz from Poland was in attendance with a retrospective of his excellent aphoristic political fables, all the more timely given the current situation in his native land.

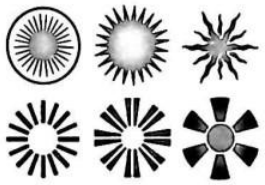
And finally there were the British films, which shows the talented and eclectic work of scores of students and professionals. Top among the student films was Mark Baker's *The Three Knights*, a shaggy dog tale about three well intentioned knights whose efforts to do good inevitably backfire.

Lesley Keen, of Scotland, premiered her stunning homage to Paul Klee, *Taking a Line for a Walk*, one of the best interpretations of an artist's work yet realized in animation. Phil Austin and Derek Hayes (of *Max Breeze* and *Arcade Attack* fame) displayed *Skywhales*, a haunting mythical tale of quest and death in a floating island world. David Sproxton and Peter Lord had two new "Conversation Pieces" in which real life encounters are taped and shown in clay animation; one dealt with a juvenile offender seeking permission for time off, and the other was a poignant tale of a door-to-door carpet sweeper salesman.

Among the children's films Diane Jackson's *Snowman* remains a charming story and a masterpiece of design; it is one of those films which, even at 26 minutes, can be viewed repeatedly.

A special word, though, has to be said about the commercial reels. Most of the leading animators in England work actively in producing TV "adverts," and the distinction between "independent" and "commercials" animators is not as great as in the U.S. Also the commercials themselves are generally far wittier and snappier than what we see here; it is not necessary to always mention the product as prominently, and there is the occasional bit of off-color humor absent from American TV commercials. While many houses are doing exciting work, the top ones are Cucumber Studios, Speedy Cartoons, Richard Williams, Bob Godfrey, and Richard Purdom. We hope that some of these reels might make their way across the Atlantic later this year.

The Cambridge Festival lived up to, and even exceeded expectations as being a friendly and efficiently organized festival, devoted to screening and promoting the best in animation from around the world. We look forward to Cambridge '85.



VARNA ANIMATION FILM FESTIVAL

By Charles Samu

Varna,Bulgaria was the site on an animation festival from October 8-11th. The Festival,while international in nature,primarily serves as a screening place for films from the Eastern European countries. This year only one American film was present,shown out of competition. The film was the work of Monica Kendall of Prospect Heights,Illinois, who formerly worked with Kathy Rose. SOMNOLENT BLUE combines cel and clay animation and concerns a man who returns home, and upon going to sleep has some rather surreal adventures. Ms. Kendall was also the only American to venture to Bulgaria to attend the festival,thanks to a grant she received from her college.

While the people were quite friendly, we also hear that English was in short supply,as was the patience of the audience. Apparently a number of films were loudly booed by an audience not use to films outside of the traditional cartoon mode. Ms. Kendall,along with some of the other foreign guests were housed at a hotel 15 miles from the Festival screening hall,something not exactly conducive to mixing with the local people. The Festival booklets we received were rather poorly printed,and the English included was not of very good quality. There was no printed list of the award winning films from this year's Festival.

In summary the Festival seems to need to make important strides in order to be in the same league as Zagreb,Annecy,and Ottawa.

PRESIDENT'S NEWSLETTER NO. 38 - January 1984

John Halas

During the past few months I have had the privilege of visiting many countries from East to West, from North to South, providing me with personal experience of the state of animation in many parts of the world.

It appears that former trends have reversed. There is a depression in the USA, Canada and Japan; a boom in Great Britain, Hungary, Holland and Scandinavia, while animation maintains its momentum in Jugoslavia, Switzerland, Poland, Czechoslovakia, France, Russia and Spain.

As far as markets are concerned, the trend continues as before. Television is still the largest market, mainly in the form of children's entertainment, followed by advertising, education, and cinema entertainment; the latter in the form of animated feature productions which have become a universal activity, no longer being confined to Japan and the USA. A case in point is Hungary where three excellent features were completed last year.

The most dramatic and painful experience is the decline of animation in the USA. The professional studios are badly affected and many have gone out of business. The demand is for electronic animation which is commissioned from the newly equipped computer studios which have mushroomed from the East to the West Coast. While it is good to experience the benefits of a new market, especially in the field of video games, it causes a number of problems. The old studios are out of work. The new ones may have the technical competence of working with video and computer equipment but lack the knowledge of how animation works and by and large are ignorant of good design. The animation industry is heading towards a division between the old and the new which causes a serious crisis. Is there a remedy? "Integration" is the answer. This will require new skills. The key to integration is visualisers who know how to write and how to design for the electronic media. Without these skills electronic animation cannot progress beyond special effects.

1985 THE YEAR OF ANIMATION

Plans are progressing well to celebrate, stimulate, and advance the cause of animation next year. Close contact has been established with the United Nations and other world organisations for special projects. When plans are crystallized further announcements will follow. In the meantime the overall project will be discussed at the two ASIFA board meeting to be held in Genoa in March and during the Zagreb Festival in June.

PRESIDENT'S NEWSLETTER

October 1983

1985: The year of animation

In the Executive Board Meeting at Varna on 11th October, the Board decided to make 1985 THE YEAR OF ANIMATION. This resolution was motivated by the fact that 1985 marks the 25th anniversary of the formation of ASIFA, as well as its first International Animation Festival at Annecy.

The celebrations should give a world-wide boost to animation, in all its many forms; art, entertainment for adults and children, education, and advertising. Those who have the contacts, the vision, and the facilities are asked to promote animation with renewed energy, while ASIFA itself will approach all Festival directors urging them to promote animation with even greater emphasis.

In the meantime, the Annecy Festival is preparing a Souvenir Book

Events for 1984

There are a great number of important events lined up for 1984, such as The Olympiad of Animation, Zagreb Animation Festival, The Canadian International Animation Festival (now to be held in Toronto), and the endorsed Festivals in Lucca and Espinho, as well as many other locations around the world.

Varna '83

As with previous Varna Festivals, this event was typified by the large audiences attending the presentations. The Festival gave us a rich overview of East European productions, but not much from the West this time.

There has been a pronounced improvement in technical and professional standards. Fantasy, and the competence of the Bulgarian animation was very much in evidence. The same applies to the Hungarian productions which showed an even greater sense of design content. Russian animation has learned economical and refined timing which would surprise many of our colleagues in the States. Once again the Czechoslovakians have excelled in puppet animation, winning the top prize with THE EXTINCT WORLD OF GLOVES (Kiri Barta, Kratky Film) using this technique.

As usual the Festival had a competent Public Relations and Press service, and a friendly atmosphere, bringing together several hundred professional animators.

The Cassirer doctrine

I quote here part of a letter received from Dr Henry Cassirer, formerly Director of Communications & Education/UNESCO:

"News and Current Affairs is only one domain in which visualisation is not only necessary but today also highly feasible, thanks to the speed and flexibility of electronic animation. Microphysics teaches us that movement and interaction are primary, while seemingly static and fixed phenomena are mere illusion. As man explores the vastness of the universe and penetrates into the innermost secrets of matter and life, conventional notions of space, time and literal reproduction fall by the wayside. Visualisation becomes essential to the many fields of science, and it is equally relevant to human affairs, to the representation of the intricacies of social relationships, human geography, history and economic interaction.

In a world of accelerated transformation and growing insecurity, acceptance and understanding of change is vital to our ability to cope with the future. The present, which alone lends itself to realistic representation, gains meaning as it is seen as postscript to the past and preface of the future. The graphic, animated dimension of visualisation is our vehicle for the journey into time.

Visualisation opens up a potentially important new field of employment for the professional animator who masters the comprehensive skill of transposing concepts, ideas and factual relationships into a visual medium. The timeliness, scope and ability of television public affairs to convey understanding in simple and impressive form is greatly enhanced through the presence in the staff of broadcasting organisations of professional animators able to grasp and transpose actuality on to the screen. Education, professional training, the presentation of the physical and social sciences to a wider public, as well as public relations of government and industry have ever increasing recourse to visualisation through animation.

For the professional animator, stress on the vastly expanded opportunities of visualisation may open up a significantly growing field of creation and employment. Beyond fairy tales and advertising, beyond the expression of imaginative dreams and social parables, emphasis on visualisation may enrich participation, appeal and job perspectives of the Annecy Animation Festival."

There should be scope to enlarge, evaluate and benefit from Dr Cassirer's suggestions and I will attempt to structure an open discussion on the topic in one of the next festivals, in order to take the matter a step further.

John Halas,
President.

Variety, Jan 18, 1984

New Animated Copying Process Pares Disney Feature Time & Costs

Hollywood, Jan. 17.

In the studio's first major change in the transfer of drawings to a cel since photocopying replaced hand inking 20 years ago, Walt Disney Pictures has devised and begun implementing the Animation Photo Transfer process.

The process, said Disney, should shave at least $500,000 off the budget for "The Black Cauldron," 70m full-length animated feature in preparation for 1985 release.

"The process is at least twice as fast as the previous one," said Disney animation director Ed Hansen, "and greatly improves the clarity of the animator's art."

The new photo transfer method was conceived and developed by Disney still department manager Dave Spencer, who applied concepts currently in vogue in the graphics industry. It was first tested during production of "Mickey's Christmas Carol" and is now in use on an eight-minute featurette that will unveil at Disneyland in May.

The process delivers a wider range of available colors, color shades, and cel sizes and can simulate a line of either Xeroxed or inked quality, per Disney. Multiple exposures on the cel is another advantage cited.

Announcement for a competition

"Pannonia Film Studios" is one of the five biggest of its kind in Europe. Kecskemét, a town in the Great Hungarian Plain has given home to one of its production studios.

The Kecskemét Studio's activity aims making use of the local possibilities to produce animated feature and TV films for children and adults. The studio, established ten years ago, has been enriched by an up to date, well-designed building providing ideal working conditions. This new building affords an opportunity to creators from home and abroad to produce animated films, or to contribute to the further development of this artistic form by taking part in the production of animated films.

The participation in the project is open to everyone who enters the competition.

About the competition

1. The aim of the competition is to offer opportunity to all kinds of research work designed to improve the technical — aesthetical standards of animation and support valuable contribution to the present results of the animated film art. (studies, papers, picture and sound recording experiments).
2. The competition is open to all creators in the animated film production. (director, animator, writer, composer, cameraman, graphic artist, painter)
3. The period of participation in the studio's work ranges from one to six months.
4. During this period the studio provides the participants with:
   - technical equipement necessary for the project. (picture and sound recording devices, editing machine, etc.)
   - film materials and funds for laboratory processes in the case of accepted film sketchos,
   - co-workers for the realization (cameraman, editor, sound technician, etc) if necessary,
   - 4000 forints monthly grant,
   - accomodation in the building of the studio in single rooms, with common bathroom and kitchen for 300 forints a month, as well as meals at a reduced price.
5. The copyright of the works produced at the studio:
   The works produced at the studio will pass into the proprietorship of "Pannonia Film Studios". In the case of completed works the fee according to the current copyright laws is due to the creator. The current customs and foreign exchange regulations are in force concerning any eventual sale abroad of the work in question.
6. Applications for the competition should be sent to the following address:

PANNONIA FILM STUDIOS
Kecskemét Studio
6000 Kecskemét
Pf220

All applicants are kindly requested to give a concise summary of their professional activity in the application. Please enclose photos or other ocumentation. We shall notify entrants of the results of the competition within two months of receiving their entries.

Ferenc Mikulas
Director in charge of
Kecskemét Studio

Wednesday, January 4, 1984 VARIETY

Animation Fest Move To Toronto Raises Entries, Also Complaints

By SID ADILMAN

Toronto, Jan. 3.

The competitive International Animation Festival, held every second year since 1976 in Ottawa (Canada's capital city) has been moved to Toronto and is set for Aug. 13-18.

But Wayne Clarkson, director of the non-competitive Festival of Festivals held in Toronto every September, says the animation fest should stay where it was because it doesn't require a city with such a large population. "It's not competition for us," says Clarkson, who was the animation fest's first Canadian director.

"But surely a city the size of Ottawa and the superb facilities of the National Arts Centre can still support it."

Since moving to Canada, the animation fest has been operated by the Canadian Film Institute and more particularly by two of its key staffers, Kelly O'Brien and Frederik Manter. However, when they quit the financially troubled institute apparently under international sanctioning body rules that the directorate remain with them, the pair set up shop and residence in Toronto.

New Board

A new board was formed under chairman Ron Leach, a Toronto talent agent, who says he expects the number of entries for this year's run to be higher than the 1,000 in 1982 because of the new locale.

WHAT IS ASIFA?

ASIFA is the International Animated Film Association, founded in 1961 under the charter of UNESCO; the United Nations Educational, Scientific, and Cultural Organization. ASIFA's purpose is to promote the art of film animation as a method of communication and intenational understanding. To this end ASIFA sponsors a number of international festivals, committees, and workshops. ASIFA Central is one of the many chapters of the intenational organization and was founded in Chicago in 1974. ASIFA Central provides a forum for animators and afficionados of animation in the Midwest to discuss and enjoy the art of film animation. ASIFA Central is a not-for-profit corporation with membeship open to anyone who delights in animated films.

ASIFA

C E N T R A L

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION

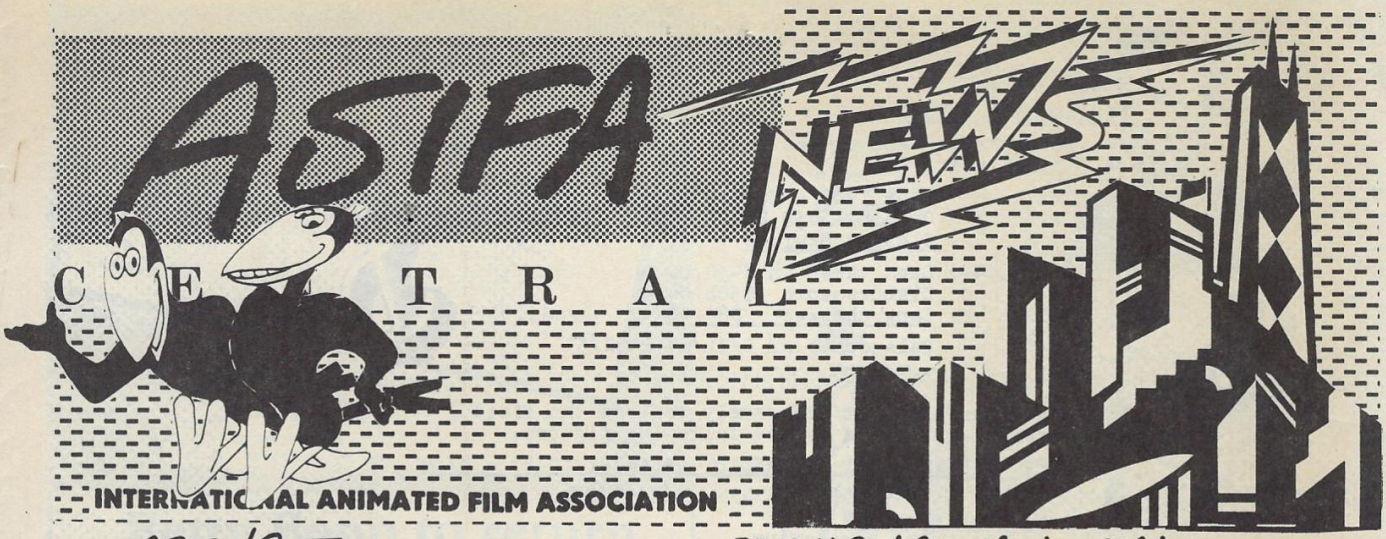
Coming programs:
TOURNEE OF ANIMATION
April 11-14
Parkway Theatre

COMPUTER ANIMATION 84
April 27 7pm
Columbia College

ANIMATION FROM PICTURE
START
May 19
Chicago Filmmakers

PATTI HARRISON

7549 N. Oakley Chicago, Illinois 60645



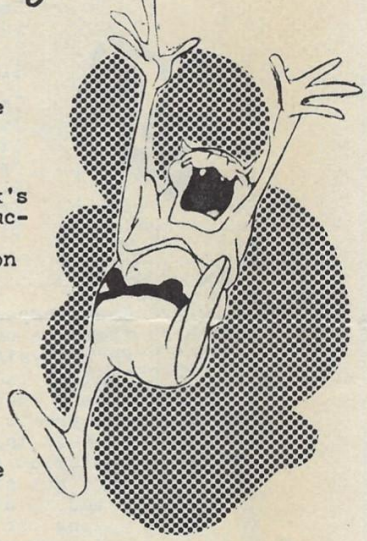
ASIFA/Central — 7549 N. Oakley Chicago, Illinois 60645

ASIFA EAST FESTIVAL TO BE SCREENED AT MEMBERSHIP MEETING

This years edition of the ASIFA East Animation Festival will be screened at the October membership meeting of ASIFA Central. The meeting will be held on Sunday October 28th at 2pm, 1324 Greenleaf in Evanston. Members and guests are welcome, as are those who wish to become members. You are encouraged to bring pot luck food or beverage (enough for 6). For more information call ASIFA Central at 764-0776.

AWARD WINNING FILM TO BE PUBLISHED IN ART BOOK

CBC Enterprises announced the publication of CRAC, based on Frederic Back's Academy-Award winning animated film. The book will feature color reproduction's of the film's special watercolors. The film, which took Back two years of painstaking labour to complete the 7,000 individual drawings, won the Oscar in 1982 for Best Animated Short.



LEN LYE ANIMATION

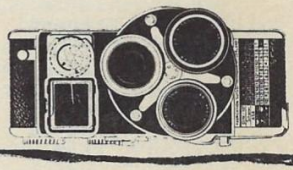
The Experimental Film Coalition will present an evening of experimental films, including works by Len Lye from 1952 to 1980. The screening will be held November 30, 8PM at the Randolph St. Gallery, 756 N. Milwaukee Ave. in Chicago. For more information call 666-7737.

WORLD CONTEST FOR YOUNG ANIMATORS

ASIFA and the British Broadcasting Company are cosponsoring an animation competition for young people ages 16-25. This contest coincides with the celebration of 1985 as the Year of Animation by ASIFA, and the United Nations Year of Youth for Youth. Rules and applications may be obtained from ASIFA Central by calling 764-0776.

CHICAGO ANIMATORS STAR IN VIDEO PRODUCTION

Videotaping of interviews with three Chicago animators was recently completed for the program Chicago Animators, a half-hour documentary co-produced by ASIFA Central and Pathway Productions. The show features Gordon Sheehan, former Fleischer animator and Chicago pioneer; Paul Jessel, animation Director for Goldsholl and Assoicates; and Monica Kendall, Student-Academy Award winner and freelance animator.

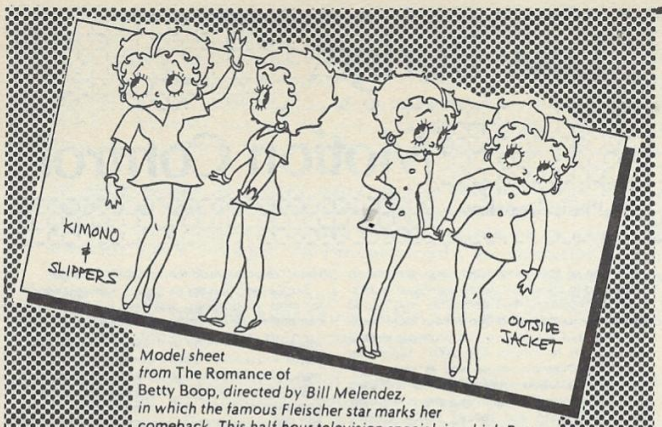


GOLDSHOLLS GOES TO THE MOVIES

Goldsholl and Associates recently completed three animated movie openers for WGN Television. The spots, produced with a variety of techniques, will be used as openers for Channel Nine's movies.

SUPPORT ASIFA TODAY

ASIFA is the Midwest's only organized animation society. We are more than just film buffs. We are professionals from various fields interested in promoting and expanding film animation in the Midwest. We are a connection in a great International network of animators, producers, historians, and of course; film lovers. 1985 has been declared the Year of Animation by ASIFA International. It is also the tenth year of our existence. We would like to make this a special year for ASIFA Central. Attend our meetings and programs. Talk up ASIFA among your friends and colleagues. If you want to learn more about ASIFA and its programs, call us at 764-0776. Let's all help ASIFA to grow and continue to bring quality animation to the Midwest.



Model sheet from The Romance of Betty Boop, *directed by Bill Melendez, in which the famous Fleischer star marks her comeback. This half-hour television special, in which Betty plays a golddigging New Yorker is set in 1939, and will air this fall.* © *King Features Syndicate, Inc.*

Betty Boop to return in TV special

Almost 50 years after the heyday of her career, little Betty Boop, that saucer-eyed, bob-haired, bow-lipped cartoon flapper of the '30s, is being brought back to life by animator Bill Melemdez.

Melemdez and some 30 other people are working on a half-hour television special about Miss Boop that will air on CBS sometime next fall.

The script by New Yorker Ron Friedman is about a hardworking young woman—la Boop—who wants to marry a rich man, Melemdez said.

"Betty Boop was in a series of very successful short programs in the '30s, but then she died out," Melemdez said. "But she never lost her fans."

In the revival, which is being done with King Features Syndicate, Miss Boop will look just as she did when she was created by Grin Natwick, now 94.

Melemdez's past work includes various Charlie Brown specials, "Baba the Elephant," "Yes Virginia, There Is a Santa Claus," and the Emmy-winning "The Lion, the Witch and the Wardrobe," based on *The Chronicles of Marmia* by C.S. Lewis.

He has been an animator for 45 years.

"It all started during the Depression. I went to Walt Disney to apply for a job and I could draw, so they gave me one."

He worked for Disney from 1938-1941.

"My impression at first was that animation would be boring—repetitious, painstaking and dull. But I started doing it and I fell in love with it."

"What a great way to earn a living. I still look forward to going to work every day."

As for today's children's cartoon shows, Melemdez doesn't believe there should be such a thing.

"Why talk down to kids? We should have the best possible programming for them and if it's good, everyone should be able to enjoy it."—*United Press International*

Two views of R. O. Blechman: self- portrait, right; Vertov, the violin-playing soldier, below.

As well as writing and co-producing *The Soldier's Tale*, Blechman is said in the credits to have "designed" the animation. "That's a bit misleading. I was both the overseer of the designers and a designer myself. In many cases I adapted the designs of others. In other cases the animators acted as their own designers. It's one of those cases where the credits can't be really accurate." Blechman acknowledges a large debt to two independent animators in particular, Kathy Rose and George Griffin, the show's associate producer.

One of the delights of *The Soldier's Tale* is the match of voice to character. Andre Gregory is the narrator, with Max von Sydow as the devil, Galina Panova as the princess, and Yugoslav film director Dusan Makavejev as Vertov. "We were very lucky to find the right people," Blechman says. "It took a lot of work." He is especially pleased to have found Makavejev. "I was talking to a friend of mine who had seen *The Soldier's Tale* in progress, and I said to him, 'I'm in deep trouble. I can't find the right voice for [Vertov].' " The friend suggested Blechman call Makavejev, who had never done any film acting. Blechman remembers, "He said, 'Just give [Makavejev] a call. Talk to him. You'll find your soldier.' So I did, and my soldier answered the phone."

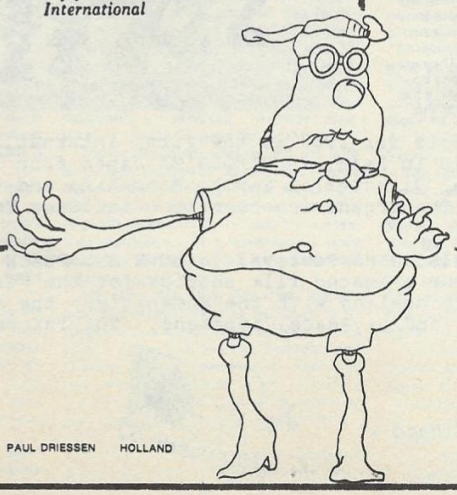
The last words spoken in *The Soldier's Tale*, after the final credits, are: "Home, and the simple and precious values home represents to us, seems far away, perhaps unreachable. But the journey must be made." In elaborating on the relationship between that notion and *The Soldier's Tale*, Blechman approached his point indirectly. "It's funny. Just this morning I was thinking about a quote from Freud to the effect that money can't make anybody happy because it isn't an infantile desire. Meaning that love, family, et cetera, are the only things that give us a real happiness."

For the future, Blechman says, "I have a lot of projects up my sleeves, in my pockets, tucked away in a lot of places." One of them is another animated TV special, based on *The Golden Ass*, the romance by the second-century writer Lucius Apuleius about a man who is transformed into an ass by a woman and goes through an astonishing series of adventures before regaining human form.

WNET

CINANIMA 84
Apartado 43
4501 Espinho Codex
PORTUGAL

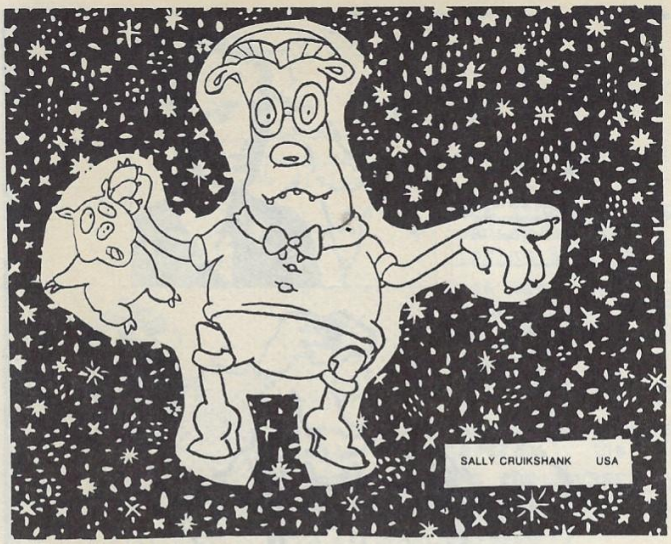
13 - 17 November 1984



PAUL DRIESSEN HOLLAND

LUCCA 16
International Exhibition of Comics,
Animated Film and Illustration
Via F Domiziano
00145 Rome
ITALY

28 October - 4 November 1984



ANIJAM

TOGETHER IN TORONTO

A unique film is being premiered at the Toronto Animation Festival 84. Conceived by Vancouver director Marv Newland, it involves the talents and co-operation of twenty one leading international animators. A Marv Newland cartoon character was passed from one animator to the next as they each created a sequence. The results have been joined together to give us ANIJAM.
Derek Lamb asked Marv Newland to talk about the project.

D.L.: *How did ANIJAM get started?*

M.N.: The person who really inspired and encouraged me to approach the Canada Council for the start-up funding was Paul Driessen, an animator who's work I admire above any other on the face of this earth... in contemporary animation that is... and he said he'd also animate a sequence. I felt, God! If Paul Driessen will participate then I can get anybody to do it.

D.L.: *I like your character FOSKA. How did you decide on it?*

M.N.: It was a very conscious decision. I wanted the character to be androgynous... that is, both male and female at the same time. The name Foska seems to translate well into most languages of the animators.

D.L.: *How did you go about selecting the animators?*

M.N.: First I made up a very large list of the animators I admire from all over the world, ones I've always wanted to work with and never have. I wanted people who are primarily animators with very distinctive styles and I wanted them to be from as many countries as possible. The response was just great. I even received a letter out of the blue from Zdenko Gasparovic in Yugoslavia saying "please let me be part of this."

D.L.: *Animators from ten countries took part in the film?*

M.N.: Yes. They are Max Bannah (Australia), Brad Caslor (Canada), Anne Chevalier (France), Sally Cruikshank (U.S.A.), Paul Driessen (Holland), Hal Fukushima (Japan), Kazunari Furuya (Japan), Zdenko Gasparovic (Yugoslavia), Zlatko Grgic (Yugoslavia), Mark Kausler (U.S.A.), Per Lygum (Holland), Guidc Manuli (Italy), Wayne Morris (Canada), Dieter Mueller (Canada), Frank Nissen (Canada), Janet Perlman (Canada), Kaj Pindal (Denmark) Kathy Rose (U.S.A.), Gordon Stanfielc (Canada), Frank Terry (U.S.A.), Paul Vester (England)... that's twenty one sequences plus my own sequence at the end. Also, the music is by Doug Dodd and sound editing by Cal Shumiatcher.

D.L.: *What ground rules did you lay down for everybody?*

M.N.: Everybody had a fifteen second limit... a couple of people went over the limit but that's O.K. They had to start and end with a key drawing of Foska. The instructions were to do anything they wanted. In retrospect I might have also said, "go to the wildest limits of your imagination... really let go." But the action in most sequences is pretty crazy and like it.

D.L. *What control did you have over the picture?*

M.N.: All of a sudden I realized I was making a picture I had no control over and there was nothing I could do about it. I couldn't fix anybody's timing, which I wouldn't dare do anyway. So the film just goes along and it's fine.

D.L.: *How do you feel now that it's finally all together?*

M.N.: My personal wonderment about animation is given a kick in the ass by the fact that all these well known animators have been so generous with their time. Animation is such a great business to be in. National boundaries never got in the way of this project. They are basically animation people with a strong bond that seems to exist between everybody. It has been an overwhelming experience for me.

Low Budget Motion Control

By Philip Denslow

Some of the many recent high-tech terms used in animation, such as slit scan, streaking, multipass and gomotion, may sound like arcade games you'd find at your local bowling alley, but actually you've probably experienced them in movies like *2001, Superman, Star Wars, Dragonslayer* as well as various TV commercials. Motion control is the phrase used to describe these techniques as a group; it usually means animation and special effects created with equipment controlled by a computer. The computer allows a degree of precision, repeatability and convenience not normally available. (Some will claim that most of these images could be shot on normal, human-controlled animation equipment; they are probably right, though the human operator would be eligible for a sanitarium afterwards and I wouldn't want to be the one asking for a reshoot.)

Although motion control has been around for a while, only recently has the technology become available in a price range that seems reasonable to those not willing to work for the bank for a few years. Previously, a fully-featured computerized animation camera stand could cost as much as $200,000.

Motion control can now be yours for under $20,000. This price can be thought of as 260 hours of shooting time at a camera typically charging $75 an hour (and up) for this type of work. If the camera service shoots 10 seconds of film per hour, this would produce about 40 minutes of film. These techniques require a lot of testing and reshooting, so the final product may only be 20 minutes. Thus owning your own equipment could pay for itself in a relatively short time. The ability to more freely experiment would be an added benefit.

This comparatively low-priced equipment can provide an entry into the highly competitive and lucrative TV commercial field, allow low-budget filmmakers to try new and unusual techniques, enable a camera to be more productive, or save money for any production company wanting to get into this area.

Two low-cost systems currently available are The Cameraman and Cinetron 312. Each system comprises three separate elements: the computer, the additional electronics to control the motors connected to an animation stand and computer programs (software) the user manipulates to achieve the desired effects. Both use brand name personal computers to control the axes, or paths, of motion, such as east/west, north/south, zoom or truck, focus, rotation and pan.

The Cameraman has six axes of motion (enough for most applications) and uses a Radio Shack computer. The Cinetron 312 comes with 3, 6 or more axes of motion and uses either an IBM, Apple or Hewlett-Packard computer. The Cinetron 312, with computer, 6 axes and software, costs about $20,000. The Cameraman, with computer, 6 axes and software, costs about $12,000. Installation of either system onto your animation stand costs extra.

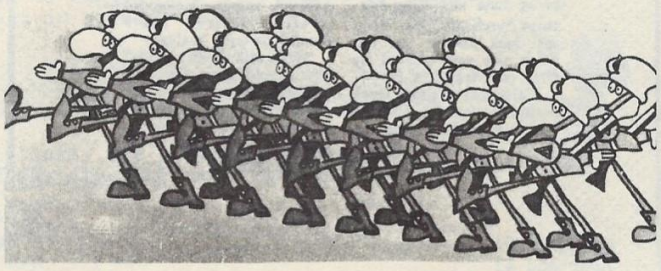
The software for The Cameraman is more comprehensive and has such features as streak mode and curve fitting; also, the electronics used are extremely simple in design (fewer maintenance problems). Professionals may feel more secure with the Cinetron system because of the company's long history of making large and expensive motion control equipment.

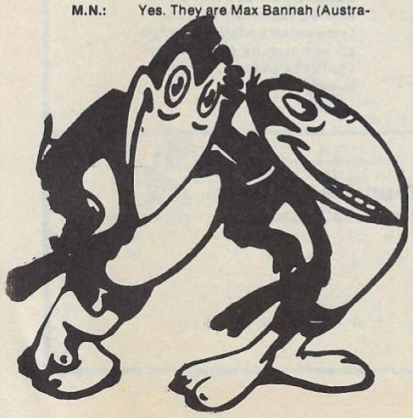
Another approach to low-budget motion control animation is to buy a personal computer and make the rest yourself. This requires expert knowledge in the areas of electrical engineering, computer programming, mechanical design and animation/special effects. If you don't have all this, maybe you have friends who do. (Or, you can view the project as an education; at the UCLA Animation Workshop, we are building our own motion control animation stand.)

Most of the visual wonders created with motion control may eventually be duplicated with images formed directly from information within a computer. Right now, motion control is cheaper but it won't last forever. However, with the appearance of lower priced motion control devices, there is the increased possibility of experimental filmmakers coming up with as yet unimagined visual treats that will keep this technology at the front of animation innovation for many years to come.

The Cameraman is available from: West End Film, Inc., 2141 Newport Place, N.W., Washington, DC 20037 (202) 223-2938. The Cinetron from: Cinetron Computer Systems, Inc., 6700 I-85 North, Norcross, GA 30093 (404) 448-9463.

Philip Denslow is Technical Supervisor in the University of California, Los Angeles (UCLA) Animation Workshop.





Among the many events for 1985 is the first International Animation Festival to be held in Asia, in HIROSHIMA Japan from 18th to 23rd August 1985. The Festival Director is Sayoko Kinoshita and the President is Renzo Kinoshita. The organising committee includes Yoji Kuri and Kihachiro Kawamoto.

The theme of the HIROSHIMA Festival is LOVE AND PEACE and the idea of this is that all the animated film entries for the Festival should be devoted to subjects dealing with the Humanities; the Arts, Social Problems, Anti-War and/or Peace Campaigns. For information contact:

Sayoko Kinoshita
ASIFA Japan
405 Meison Azabu
5-13-14 Roppongi Minato-ku
Tokyo 106 JAPAN

HIROSHIMA'85

PRESIDENT'S NEWSLETTER NO: 39

John Halas,
President.

It is almost twenty five years since ASIFA was founded. Many of us then felt that it was essential to combat the lamentable ignorance about the nature of animation, and to develop its artistic potential on a global scale. We also wanted an interchange of ideas and to establish a free flow of information on technical development across national boundaries.

In spite of the fact that many of the original plans have succeeded, today the need for these ideals remains as great as during the early sixties. No other industrial and art activities in the history of communication have changed so fundamentally as animation. Since ASIFA's foundation a range of video techniques and computer animation has come into being. Workshops and graphic design colleges have spread around the globe, and the expanding cable and satellite TV media have opened up new markets for many colleagues.

To grasp the implications of these technical, economic and artistic aspects on our industry would be to ask too much of any of our colleagues. However it is my hope that they might be able to consolidate these highly exciting developments which have enriched animation to a considerable extent and to turn these to their advantage. for this we need a new outlook. To turn a negative attitude into a positive one. The first step towards a positive attitude is to realise the very considerable success of ASIFA in bringing together thousands of interested parties during its international festivals, symposiums, animation seasons, and workshops. To realise the fundamental contribution which animation has achieved in scientific studies, in education, in the pursuit of literature, health education, art, entertainment, and many other fields to which it has so effectively contributed.

Perhaps ASIFA's most important contribution is its great tradition of international cultural exchange which has taken, for instance, Charles Samu to the USSR twice, Bob Godfrey and I several times, Gyorgy Matolcsy and Peter Tiborsky to the USA, Feodor Khitruk, Ivanov Vano and the late Boris Stepancev to London and to Los Angeles, and hundreds of other colleagues around the world, as ambassadors showing their work and the culture of their country. This tradition has expanded to the interchange of young animators, who have greatly benefitted from being able to attend festivals at ASIFA 's expense, and to make work contact with employers.

A positive attitude also means actively contributing to the advancement of animation on whatever level you can as an ASIFA member. Such levels may be to thrive and maintain the production of high quality film on an artistic, or advanced technical level; to volunteer to propogate the full value of animation through writing, meetings, and teaching and further more to assist in the utilisation of animation in all those areas where itcould be used more effectively. These goals can be achieved both indirectly and, if one is in the right position, directly.

If ASIFA had revenue the size of other international associations it would be able to do a lot more in all directions, but with an extremely small income (a choice of membership) it still depends on you to achieve its essential forward aims.

ASIFA East Reel

by Bill Scott

After an ASIFA East title made by Bob Lyons, the program opened with five student films, all of them excellent.

Lifeline, by Ellen Woodbury, a pencil test rendition of a tiger, moves its single character from a single undulating line to a lifelike running creature to a fuzzy feline to a lithe stick figure and back to a single line again. (There should be an equivalent term in animation for "etude," for that is what *Lifeline* is.)

Twilight, by Mike Bronnima and Ralph Dorsey, of the Rhode Island School of Design, is a low-key story of an old man's reaction to his illness and to the people around him, contrasting the reality of his surroundings with the blithe, colorful world of his imagination.

Act of Pass, apparently animated by the entire student body of Emily Carr College in Canada, is a non-stop, free-wheeling improvisation in manic motion, with artists taking the picture in any direction they chose for just a few seconds each. The result was some nice surprises and unexpected moments.

Good Trick is a slickly-produced, high-budget film, crisply animated and simply but brightly colored, with what sounds like a very good improvisational piano track. It tells the story of what happens to an inept magician when his bored rabbit gets hold of his magic wand.

Outstanding among the student efforts, and a clear audience favorite, was *Happy Hour*, a pencil reel by Cal Arts' Brett Koth. In a bar, a frog and a bear listen to a TV alternating between programs on how to kill a bear and how to cook a frog. *Happy Hour*'s send-up ending was totally—and deliciously—unexpected. Without argument, it was the funniest film of the day.

The professional category led off with *Lady Tree*, by Howard Danelowitz. Heavily backed by arts funding—what was the last film you saw that needed two title cards to credit its grantors?—it used Peter Max-style graphics to tell a rather murky story about the warfare between a city snake and a defending tree lady.

My Film, My Film, My Film, using a quartered-screen device to tell much of its triple story, is a joint effort by New York's Candy Kugel, L.A.'s Lisze Bechtold, and Glasgow's Lesley Keen to show what happens when three women set out to make a film for an animation festival. A charming story in all, told in pastel shades with gentle humor.

Michael Sporn's *Library* is a simple tale simply told about a little girl's visit to a library, where the contents of what the other kids are reading is both seen and heard. Unfortunately, her first choice is a book about large, fierce mosquitoes.

Fly Away, from the Harold Friedman Consortium, is a big-scale, glitzy combination of traditional and computer animation in a commercial for bubble gum.

Precious Metal Variations, a pure computer animation film, presents a fascinating fugue of abstract shapes and movements using variations in color, pattern, and technique to accompany a synthesizer theme. An impressive effort by David Erlich of Vermont.

The next film represented a major switch in emphasis, although it too was a visualized piece of music—in this case, Fats Waller's classic recording of "Your Feet's Too Big," in the framework of a megapedic elephant's tender love for an irascible lady chimp. Vibrant and forceful animation, broad caricature, and the inimitable Fats' muttering, grumbling, and complaining on the sound track.

Another change of pace marked Michael Sporn's second entry, *Cavern*, a grim explication of the spread of violence in a big city—amorphous and frightening characters, garish and clashing colors, and a somber ending when perpetrator becomes victim. A bitter and disturbing film.

Boop-Beep is Howard and Iris Beckerman's vignette of a New England coastal town, illuminated in the brief flashes of a rotating lighthouse beam. The lives of a miser, a spinster, a thief, a ship's captain, a cat, a dog, and a mouse are all intertwined in the recurrent flashes of light. A delightful and funny film, demonstrating once again the power of animation to compress great amounts of incident into eyeblinks of time.

Dream Doodle is Sam Comstock's tour de force of abstract animation, swinging and bringing to life a strong, rhythmic jazz track.

Bottom's Dream, with the Scherzo from Mendelssohn's incidental music to *A Midsummer's Night Dream* as its foundation, is a curious amalgam of graphic designs and animation styles. John Canemaker does demonstrate a broad, eclectic approach in this skillful and evocative work which nevertheless remains unsatisfying.

Sundae in New York, which was nominated for an Academy Award, is an irreverent claymation satire on the song "New York, New York," which it may rescue from an otherwise well-deserved oblivion. The lead singer (of sorts) is a clay version of New York's Mayor Ed Koch; there are also "cameos" by everyone from Rodney Dangerfield to "Ole Blue Eyes" Sinatra himself.

Jim Backus Photo: Academy Foundation

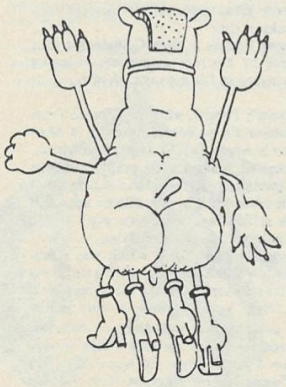
UPA Has 40th Birthday Tribute

My introduction to UPA occurred back in New York when my older brother and I went to the Museum of Modern Art's landmark retrospective and exhibit back in 1955. Each day there were half-hour selections of UPA films and the auditorium floor was full of cels, storyboards and other pieces of animation art. It was an exciting time. Since then, UPA has fallen upon hard times as far as the animation-going public is concerned. Their films are hardly ever seen on the revival circuit and the prints available for 16mm rental leave much to be desired. The present generation of animation fans and scholars seem to ignore their films almost as much as the press did when their Burbank studio was torn down last year.

On Monday night, January 23rd, the Motion Picture Academy in conjunction with UPA presented a 40th anniversary tribute to the Studio. UPA hosted a reunion of their alumni prior to a screening of some of their classic films. About 80 people attended the rather low-keyed reception, which was in sharp contrast to the Screen Cartoonists' bash a few days earlier. The screening was sparsely attended and the prints were not always the best. (When are we going to be able to see a 3-D print of *Tell Tale Heart* again, or a CinemaScope print of *When Magoo Flew*?)

The panel discussion with Jim Backus, Herb Klynn, Bill Scott and Bill Hurtz was up to moderator Charles Solomon's usual high standards. In all, a pleasant evening, but one hopes that the 50th anniversary will perhaps be celebrated more in the manner of the Museum of Modern Art's more extensive exhibition almost 30 years ago.

—Harvey Deneroff



MANULI ITALY

TORONTO '84 FESTIVAL REPORT

An audience of almost 1,200 filled Ryerson Theatre in Toronto for the Awards Night at the Canadian International Animation Festival. The night belonged to Borge Ring. Ring, a Dutch animator who resembled Santa Claus, received the Public's Award and a second place in category A for the wonderful Anna and Bella. The film tells the story of two old sisters reliving their childhood with the help of photographs and wine. Its humor and sensitivity made it one of the best received films at the festival.

But after five nights of competetive screenings, there was dissatisfaction with the rest of the jury's selections. The Grand Prix went to the Polish film Chips, by Jerzy Kucia. This stark intermingling of live action and animated images in black and white was certainly art, but a far cry from some of the truly beautiful animation seen during the festival.

In category A (films longer than 5 minutes) first prize went to Paul Driessen's Spotting A Cow, an unusual explanation of how a cow gets its spots. Driessen is a talented and imaginative animator, but some of his past creations stand above this film. The judges ignored many other fine works in this category: the Russian film The Lion and the Bull by Fedor Hitruk, a moral tale and a brilliant piece of classic animation. The other Russian entry in the festival, Black and White Movie by Stanislav Sokolov, also deserved attention. Two English films, The Three Knights by Mark Baker and Skywhales by Phil Austen and Derek Hayes were equally impressive. Special Awards in this category went to Marv Newland's Anijam for "concept, execution, and just for the fun of it". This eight-minute film consisted of 15-second segments of the same character interpreted by twenty-two international animators, each oblivious to what came before or after their contribution. The only Chinese film in competition, Snipe-Clam Grapple (Yu Bang Xiang Zheng) by Hu Jinquing, won a special award for "exquisite design and animation".

Gravity, by Ferenc Rofusz of Hungary, won first prize in category B (films shorter than 5 minutes). Second Prize went to Black and White by Bedich Vaclav of Czechslovakia. Both three minute films contained messages; Gravity illustrated the struggle for freedom, while Black and White was an allegorical tale about conformity. Three American films in this category deserve special mention. Doug Miller's Machine Story gave a four-minute history of the world's inventions. This visually exciting film would certainly stand the test of repeated viewings. Sundae in New York, a hilarious clay animation musical by Jimmy Picker, featured a plethora of celebrities in a paean to the Big Apple. You Can't Teach An Old Dog New Tricks, by June Foray and Barrie Nelson, was a marvelous tounge-in-cheek satire of sexual mores. Bruno Bozzetto had two excellent entries in this category, Sigmund and Moa Moa.

The jury declined to give an award for category C (promotional films) for lack of a "clear winner". Out of the nineteen films in this category, fourteen were either Canadian or English. There were no American entries.

In category D (first films) the jury gave only a first prize for Charade by Jon Minnis of Canada. Outstanding initial efforst came from Americans Joanna Priestly (Rubber Stamp Film), Tom Guthery IV (Circle Game), Robert Anthony Doucette (Bessie and Erna), and Tanya Weinberger (Frogamorphosis). The judges chose not to encourage these animators by awarding the other prizes.

First prize in category E (films for children) went to Michael Sporn of the United States for Doctor DeSoto. This delightful film told the story of a mouse dentist and his wife who treat a hungry fox with a toothache. Imperium Beach by Marcus Parker-Rhodes of England, originally created as a pilot for a children's television series, won second prize. The jury also gave a special award for "sensitivity of concept" to the Canadian film The Boy and the Snow Goose by Gayle Thomas. Other notable films in this category were The Lone Wolf and the Nasty Cat by Karl-Gunnar Holmquist of Sweden and Insensible Princess by Michel Ocelot of France.

Over 600 films from 40 countries were entered in the Festival. 96 films were selected for final competition, with 16 countries represented. Canada, England, and the United States contributed the largest share. Moving the festival from Ottawa to Toronto resulted in a lessened feeling of community. Ryerson Theatre cannot begin to compare with the National Arts Centre, and this year's cruise paled in comparison to the picnics of festivals past. But on the whole, the festival could be called a success. Perhaps next time the rough spots will be ironed out.

Mike Riley

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ANNECY '85 from 3rd to 9th June will be celebrating not only ASIFA's 25th Anniversary but also the 25th Anniversary of the first Annecy Festival. For preliminary information contact:

JICA
BP 399
74013 Annecy Cedex FRANCE

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OVERDUE MEMBERSHIPS

The following members are in arrears with their dues. This will be the last newsletter you receive:

David Alexovich 6/84
Benjamin Chow 6/84
Ron Crawford 1/84
Sydney Crawford 1/84
Monica Kendall 6/84
Sam Kessler 1/84
Joani Pena 6/84
James Richardson 6/84
Sandy Weber 6/84
Lollie Weschler Rauch 6/84

ANIMAFILM #1

The following members should make arrangements with ASIFA Central to pick-up their copies of ANIMAFILM #1:

Ron Crawford
Sydney Crawford
Robert Edmonds
Sam Kessler
Daniel Moravec
Deanna Morse
Fritz Seegers
Art Springer

ASIFA International shipped this issue bulk, and the chapter is unable to pick up the expense of remailing them. Please contact us and let us know if you will reimburse us for shipping charges.

ILLINOIS ARTS COUNCIL GRANT INFORMATION

Chairman's Grant/ Technical Assistance Grant

$1,000.00 maximum. Useful for:
-funding a conference you need to attend
-funds to pay a technical consultant on your film project
-funds to help you complete exhibition committment you may have.

Artist's Fellowship

$1,000.-$6,000.00 maximum.
"for creative individuals who have DEMONSTRATED committment to their field within the arts." Some fellowships awarded are in these areas: film, video, music composition, visual arts. Deadline: November 1, 1984.

Individual Services Available from thr IAC
-Short term artist's residency (S.T.A.R.)
-Permanent Collection Purchase Program
-Artists registry
-Gallery space in new State of Illinois Building

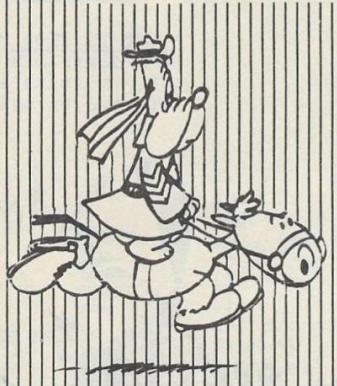
For more information on these programs and grants, contact SONJA RAE, director at 793-6750.

FELLOWSHIP OFFERED BY CENTER FOR NEW TELEVISION

A Regional Fellowship Program is being offered by CNTV. For more information call 565-1787.

ANIMATED FILM TAKES THIRD PLACE AT USA FILM FESTIVAL

The third place prize of $250 dollars went to the film, BEN'S DREAM, Directed by Dirk Wales, Rainbow Productions, Chicago in the USA short film festival held in Dallas March 23-31



FILM AND VIDEO MAKERS DIRECTORY

is published by the Section of Film and Video, Museum of Art, Carnegie Institute, for use in conjunction with the FILM AND VIDEO MAKERS TRAVEL SHEET, a monthly publication of the Section of Film and Video. The DIRECTORY is a compilation of the names and addresses of filmmakers and other individuals, and institutions, media centers, schools, production companies and distributors involved in independent film and video. The most recent edition of the DIRECTORY was published in 1979. Future plans for the DIRECTORY include making it available in the form of a regularly updated computer print-out.

The 1979 edition of the DIRECTORY is $5.00 prepaid, and the special rates fc a one-year subscription to the TRAVEL SHEET and a copy of the DIRECTORY are $10.00 within the U.S., $17.00 for Canada and Mexico, and $25.00 for other countries abroad.

Make check or money order payable to "Carnegie Institute" and send to:

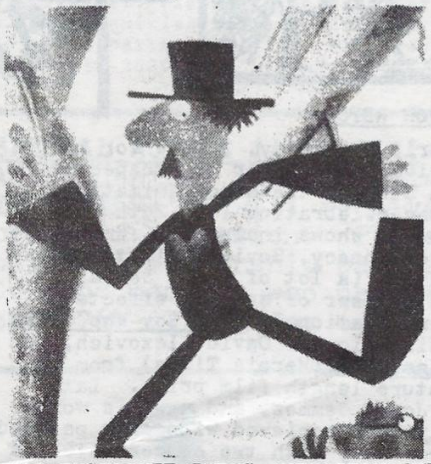
Section of Film & Video
Museum of Art
Carnegie Institute
4400 Forbes Avenue
Pittsburgh, PA 15213

News

ASIFA CENTRAL

ASIFA/Central

INTERNATIONAL ANIMATED FILM ASSOCIATION
ASSOCIATION INTERNATIONALE DU FILM D'ANIMATION



TRICKFILM '85 TO PREMIERE 'ROCK AND RULE' TO CHICAGO AUDIENCES

The dates for TRICKFILM '85, the retrospective animation festival produced by the Film Center of the Art Institute, have been announced. The programs include the feature film Rock and Rule, produced by Canada's Nelvana Productions, for its Chicago premiere. The film is a sci-fi, pop music fantasy, featuring the music of Iggy Pop, Lou Reed, Cheap Trick, and Debbie Harry. The international scene will be highlighted by animation programs from: Poland, the Soviet Union, Hungary, and Romania. The Chinese feature The Monkey King, and Cuban feature Elpidio Valdes will also be screened. Two pioneers, Charles Bowers and experimental filmmaker Len Lye, will be featured in retrospectives. American animation will be represented by two Hollywood cartoon programs and a compilation of the best American animation of the '80's. Twice Upon a Time, the Lumage cut-out feature produced in San Francisco, will receive its Chicago theatrical premiere during the festival.

ASIFA Central served as program consultant to the Film Center. See the special TRICKFILM '85 insert for specific program details.

ART INSTITUTE SEEKS ANIMATION INSTRUCTOR

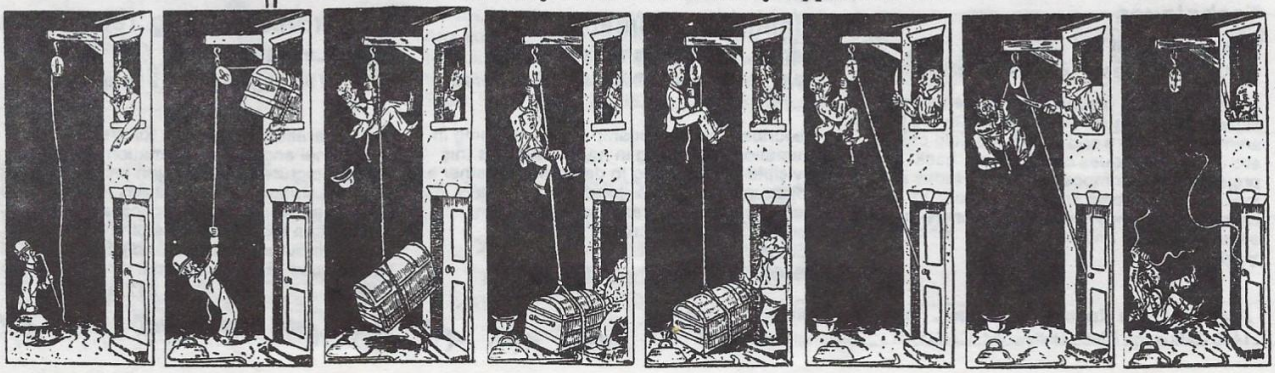
The film department of the School of the Art Institute has begun a search for an animation instructor. Candidates should have a strong emphasis in fine arts and animation, while commercial experience will not be a major consideration. Please send resumes to: Sandra Davis, Film Department, School of the Art Institute, Columbus Drive and Jackson Blvd., Chicago, IL 60603.

MEET GEORGE JETSON.....

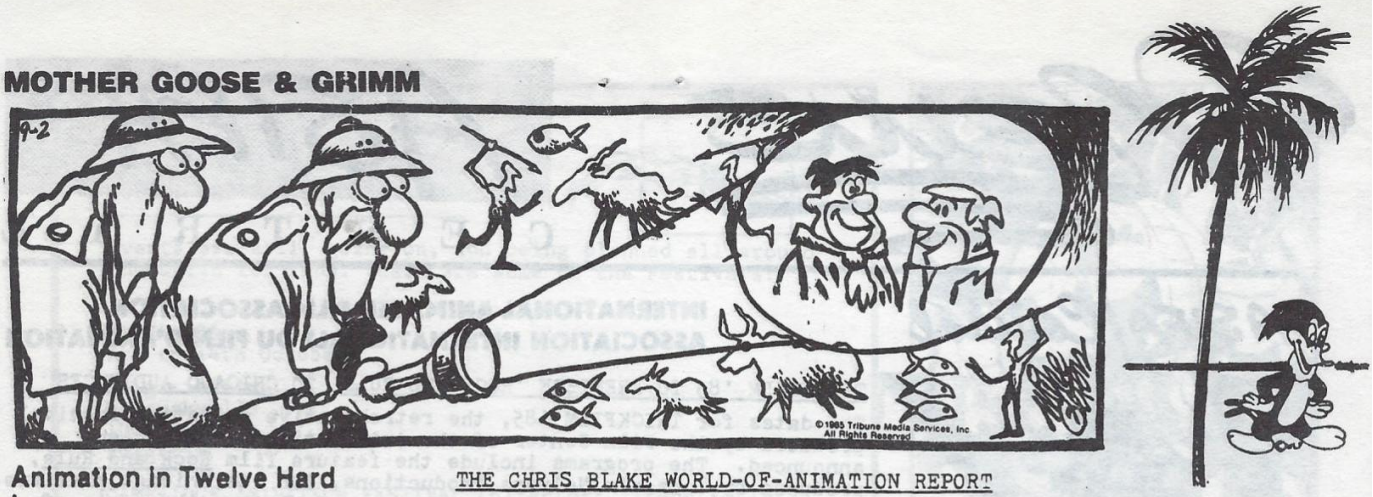
"The Jetsons" will rocket back to America's TV screens starting in October. Hanna Barbera is adding 41 new episodes to the original 24 for a syndicated run of 13 weeks next month. Joe Barbera says the target audience is baby boomers and their children, "So many adults have said, 'Hey, I was raised on that family,' that there's a market with their children." Can those Jetson gifts for that hard-to-please family member be far behind?

ASIFA CENTRAL TO OPEN OFFICE AND RESEARCH LIBRARY

ASIFA Central will be moving moving... from the back of Dave and Mary's apartment into the basement apartment at the same address. The move will allow us to expand our library and file space. The library will be accessable to all ASIFA Central members who wish to do research on grants, animation history, etc. We are interested in donations of office equipment and supplies, and any animation related materials. If you have something you think we might be interested in, please call 764-0776 after 6PM. Office and library hours will be by appointment.



MOTHER GOOSE & GRIMM



Animation in Twelve Hard Lessons

Robert P. Heath

1972, 142 pages, 11 x 14, illustrated, paper.

Developed as a correspondence course, each lesson terminates in written and artwork assignments. The only requirements for this course on the art of animation is a proper animation disk, with movable registration pins (that you can build yourself from the first instructions).

Y6002 **$25.00**

The Animation Stand

Rostrum Camera Operations

Zoran Perisic

1976, 168 pages, 5½ x 8½, illustrated, paper.

Shows how an animation camera can be used to produce animation, titling, and a variety of optical effects. Covers cameras, lenses, backlighting, exposures, moves and fairings. Written in a paragraph-per-topic reference style, the book is excellent for teaching.

Y6001 **$13.95**

Scriptwriting for Animation

Stan Hayward

1977, 160 pages, 5¼ x 8¼, illustrated, paper.

This book is designed to enable you to script and storyboard any idea in a form suitable for production of an animated film. Scripts incorporate conventional drawing techniques for animation as well as numerous applications with computer-generated and scientific image presentations.

Y6005 **$13.95**

Basic Animation Stand Techniques

Brian G.D. Salt

1977, 240 pages, 7 x 10, illustrated, cloth.

A nuts-and-bolts presentation of the technical aspects of animation production. Covers the animation camera and stand, the field charts etc. Also, techniques of animation, back-projection, superimposed images, fades and moves. Good tables and explanations for calculating fairings, exposures, frames-to-seconds-to-feet, and more.

Y6003 **$32.95**

THE CHRIS BLAKE WORLD-OF-ANIMATION REPORT

In June and July I made a trip to Annecy, France for the International Animated Film Festival; and later to Budapest, Hungary to see the Pannonia Film Studio, the major animation studio in Hungary. Annecy '85 was celebrating its' 25th Year with a wide variety of retrospective shows including: Jan Svankmajer, Lejf Marcussen, 25 Years of Annecy, Soviet animation, Chinese animation, Belgian animation (a lot of Raoul Servais), and Segundo de Chomon (a Spanish pioneer of special effects). The competition was also truly international. The Boy Who Cried Wolf made in Chicago under the direction of David Alexovich, won the children's film prize. Dalias Idok (Heroic Times) from Pannonia Film Studio won the feature length film prize. Later at Pannonia I met the director, Jozef Gemmes, and saw his work. The film has a stunning painterly look achieved with oils painted directly onto cells. Pannonia was busy with two commercials and one feature length film called Cat City. The feature film will be released for international audiences later this year.

All in all, the Year of Animation has had a great effect on animators: especially in the area of international cooperation. Anijam, a cooperative film started by Marv Newland (in which animators worked in their own countries not knowing what the others were doing), was a favorite of the festival. Animajam seemed to symbolize the possibilities of animation for many of the people I talked to at the festival. Pannonia is trying to put together an exchange program for both professionals and studnets. The French and Canadian contingents held a co-production seminar, and the door has been opened to almost duty-free exchange. The National Film Board will fund 90% of the Canadian production. For independent producers here in the U.S. this is a promising idea for co-productions.

But, at the end of both visits, what I understood to be the driving force of successful efforts was not production cost; but production quality. And in that sense, this Year of Animation has brought out the best.

(Christopher Blake is a Chicago animator and member of ASIFA Central. Chris currently works at Kwilosz Animation, Inc.)

THE NEA MEDIA ARTS guidlines and applications are now available for 1986, The deadline for Film and Video Production is November 15. For more information contact: Media Arts Program, NEA, Nancy Hanks Center, 1100 Pennsylvania Ave, N.W., Washington, D.C., 20506.(202-682-5448)

Timing for Animation

Harold Whitaker and John Halas

1981, 144 pages, 7¼ x 9½, illustrated, cloth.

Describes the relationship between timing in animation and timing in nature. Applies this invisible law of timing to determine whether an object appears soft or hard, light or heavy, but also to create mood and pace. Excellent account, analysing crucial audience acceptance.

Y6009 **$34.95**

Electronic Imaging Techniques

Eli L. Levitan

1977, 195 pages, 8½ x 9½, illustrated, cloth.

An unparalleled reference for creative personnel engaged in animation, graphics, motion picture and television production, and also for students. Two sections, one describing conventional animation, optical and editing production techniques; the other describing new computer controlled and generated techniques. Excellent format with glossary.

Y6008 **$17.95**

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1430 Cahuenga Blvd., Hollywood, CA 90078 Telephone: (213) 466-3561

THE INDEPENDENTS a national showcase of works by independent film/video makers is now being offered by Manhattan Cable and Group W Cable of Manhattan. Contact: The Learning Channel, 1200 New Hampshire Ave., NW, Ste. 240, Washington, DC 20036. (202-331-9100)

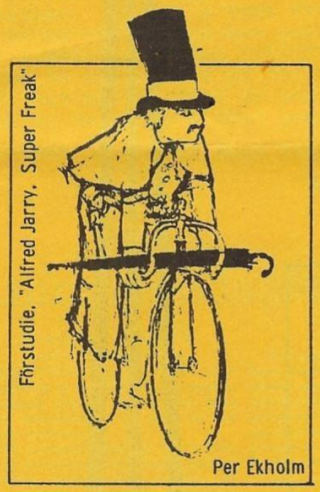
Research Info:

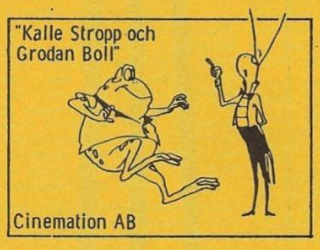
DONORS FORUM has a library on philanthropy and funding which artists and nonprofit arts managers will find very useful. Materials are for reference use only and contain information on technical assistance providers and workshops. The Donors Forum is located at 208 S. LaSalle St., Suite 600, Chicago, IL 60604. Hours: M-F 9-4pm.

CHICAGO PUBLIC LIBRARY CARC, Computer Assisted Reference Center allows for quick searches of funding resources and directories through a computer terminal. Users are charged per minuite of computer time. For more info. and inquiries contact: Chicago Public Library, Business/Science/ Technical Department, 425 N. Michigan Ave.,11th floor, Chicago, IL 60611. Or call: 312-269-2915. Library hours: M-Th 9-7pm, Fri. 9-6pm, Sat. 9-5pm.

SPECIAL NOTICE !!!!!!!!!!

ASIFA Central members attending any programs for TRICKFILM '85 will receive a 50% discount on the price of admission. Present your local or international membership card at the ticket booth. Current members who need membership cards should call 764-0776 after 6 PM.





● *GREAT LAKES FILM & VIDEO FESTIVAL,* Milwaukee, Oct. 11-12. Open to filmmakers & videographers from IL, IN, MI, MN, OH & WI. with independently made, non-commercial films or videotapes produced after Dec. 31, 1982. $1200 in prizes. Categories: narrative, animation, documentary, experimental. Formats: 16mm & ¾". Fee: $15 per entry (includes insured return of work). Deadline: Aug. 10. Contact: Pat Tully, G.L.F.V., PO Box 413, Milwaukee, WI 53201; (414) 963-7714.

● *CINE,* the Council on International Non-Theatrical Events. Biannual competition awards Golden Eagles to "professional" films & CINE Eagles to "amateur" films. Winners are then entered in foreign festivals at the maker's expense. Final judgments made on basis of which films most "suitably" represent U.S. video/filmmakers; works which are controversial, or politically or aesthetically radical, are less likely to be selected. Entries in 16 or 35mm and ¾". Entry fees $55-$110, depending on length. Deadlines: Aug. 1 & Feb. 1. Contact: S.R. Tamhane, Exec. Director, CINE, 1201 16th St. NW, Rm 105, Washington, DC 20086; (202) 785-1136.

Films ● Tapes Wanted

● *LANDMARK THEATRES* presents American classics, historical & documentary subjects & independent contemporary features & shorts on a theatrical basis. Interested in both 35mm & 16mm formats. Contact: George Konder, Film Programmer, 362 So. Salina St., Syracuse, NY 13202, (315) 475-7979.

● *LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION,* California, Sept. 25-29. First event, sponsored by ASIFA Hollywood and the American Center for Films for Children, welcomes films & videos for competition in categories including shorts, commercials, PSAs, computer animation, rock videos & animation for children. Formats: 16 & 35mm, ¾" & ½". Deadline: forms & fees: July 20; film & video: Aug. 11. Works must have been completed since Jan. '83. Contact: Terry Thoren, Animation, 2222 So. Barrington, Los Angeles, CA 90064, (213) 477-6701.

● *CHICAGO INTERNATIONAL FILM FESTIVAL,* Nov. 8-24. Over 200 prizes were awarded last year; fest features 2000 entries. *Variety* covers the event extensively & has rated it as one of the top domestic festivals. Categories include feature, animation, educational, documentary, video, network TV production, local TV production, short subject, TV commercial, student, & poster. If you think you have a winner, it may make sense to enter in spite of the relatively high entry fees ($35-75). Entries accepted in 35mm, 16mm, & ¾" for video competition. Deadline: Sept. 20. Contact: Michael Kutza, Director, CIFF, 415 Dearborn St., Chicago, IL 60610; (312) 644-3400.

● *CINANIMA INTERNATIONAL ANIMATION FESTIVAL,* Portugal, November. 9th yr. for this small animation competition. Categories include films of less than 3 mins., from 3-12 mins., 12-40 mins. Last year the judges included Charles Samu of HBO. Formats: 16 & 35mm, completed within 2 yrs. No fee. Contact: Organization Committee, Cinanima, Apartado 43, 4501 Espanho Codes, Portugal; tel. 721 621.

JOIN ASIFA CENTRAL TODAY

ASIFA, the International Animated Film Association is a unique organization that promotes the artform of the animated film. ASIFA has thousands of members worldwide: film animators, educators, journalists, and afficianados.

ASIFA Central was formed in 1975 by a group of local animators and producers. Through its screening programs, meetings, and quarterly newsletter the organization brings animation from around the world to the Midwest.

If you want to become a part of the exciting world of film animation, fill out the form below and sned it to us. We will forward a membership application to you.

Send to: ASIFA Central
7549 N. Oakley
Chicago, IL 60645

YES! I WANT TO BECOME A MEMBER OF ASIFA CENTRAL. SEND MORE INFORMATION TO:

Name

Address

City Zip

ASIFA Central News: Published by the Chicago Chapter of the International Animated Film Association. ASIFA Central is a not-for-profit arts organization registered in the State of Illinois. Information may be obtained by calling 764-0776, or by writing ASIFA Central, 7549 N. Oakley, Chicago, IL 60645.

HOWARD BECKERMAN ANIMATION INC.
45 West 45th Street, Suite 300, New York, N.Y. 10036 • (212) 869-0595

ASIFA INTERNATIONAL

ASIFA is probably the only voice of animation in the world that can speak without bias. Animators and producers engaged in solely commercial pursuits do little promotion for the medium unless it pertains to their own productions. The unions are there to look out for the average animation worker and do little to raise the banner of animation for other than union labor. Many independent filmmakers have little chance to get recognized against the entire world scene. When representatives of all of the aforementioned groups become ASIFA members they then have the possibility of collectively spreading the optimistic aspects of animation to the world at large. It is unfortunate that more people who are involved in animation or who just enjoy animation are not members of ASIFA.

ASIFA International publishes a quarterly magazine, Animafilm, which presently emmantes from Turin, Italy. This publication is the only magazine that features animation on an international scale and reports on the cultural as well as the popular aspects of the medium, in contrast to other printed matter that usually carries articles to simply satisfy the fans. Unfortunately, the high cost of production of this fine magazine may lead to its demise unless efforts are put forward to keep it going. ASIFA pays a small part of the magazines' more than $6,000 production costs. The magazine can limit its issues, or cut back on its good looks, but this say the Italian editors, "Is not what we wish to do to make Animafilm cost efficient." What would help is increased ASIFA International membership, opening the magazine to non-member subscriptions as well as offering the magazine through commercial distributors who could get Animafilm onto newsstands and into libraries and schools. It is important that ASIFA publish some sort of a periodical in order to inform its members, worldwide as well as keep animation visible to others who could help make animation more important as an art as well as an industry. Encouraging Animafilm would solve that need.

Howard Beckerman
Vice President, ASIFA International

ANIMATION PUBLICATIONS

ANIMA FILM #4 IS OUT and is recieved free by ASIFA-International members (who were members in 1984--'85 members will not get the magazine unless you send off for a copy--$3.50 with an international check or postal order payable to Compagnia del Bagatto, via Po 2, 10123 Torino, Italia) The issue features articles on Wladislaw Starewicz (aka Ladislaw Starevitch) including a detailed filmography, an interview with Frederic Back (Oscar for Crac in '82), a delightful piece on Italy's Osvaldo Cavandoli, plus festival news, book reviews, and lucasfilm's ANDRE & WALLY B. in full coler on the cover. ('85members, it takes a while for ANIMA FILM to update their mailing lists, so your subscription will start later this yr & go into '86)

ANIMATOR #11 features an interview with Richard Williams by Ken Clark. A quarterly that costs 4 pounds a yr (or 10 lbs. by air) Filmcraft, 13 Ringway Rd. Park St. St. Albans, Herts AL2 2RE, Great Britian

GET ANIMATED! is a bi-monthly that promises a "fresh look" at animation and current activities in LA. It's editor John Cawley was formerly editor of Graffitti and he plans to avoid historic articles. #1 was published in Feb. '85. Costs $7.50 a yr. GET ANIMATED, P.O. Box 1582, Burbank, Ca. 91507

ANIMATRIX is the UCLA Animation Workshop Journal and is published yearly at $2 an issue. #1 was published in Feb. '85 and it includes a Fischinger flip-book, an interview with his wife, an article on the relationship of early comic strips to early cartoons, plus articles by Frank Thomas, John Halas and others. ANIMATRIX UCLA Animation Workshop, Theatre Arts Dept., UCLA, 405 Hilgard Ave., LA Ca. 90024

CAMBRIDGE ANIMATION FESTIVAL '85
NOVEMBER 5 - 10

EL PRESIDENTE'S COLUMN

September is the traditional start of ASIFA's program year, and to honor the Year of Animation we welcome TRICKFILM '85. ASIFA Central provided the necessary impetus to get the festival planning started, and suggested many of the programs that will be featured. We are pleased to be part of this Chicago tradition, and hope that all members will attend.

Part of ASIFA Central's ongoing work is to bring quality animation to Chicago audiences, particularly through co-operative agreements with other organizations. In our ten years of existence we have worked with groups such as Chicago Filmmakers and the Animation Departments of Columbia College and the U of I. I am proud to say that ASIFA has brought some of the best animation ever made to Chicago audiences, often under harsh financial considerations.

The task of running a non-profit arts organization is not easy. In essence it is a labor of love, for the people who labor for ASIFA love animation. Some of us are filmmakers, others just afficianados; our common thread is an interest in the animated film.

ASIFA has accomplished much in ten years, and our plans and dreams for the future are exciting. But there will be no future without the help of our members. I would like to see more of our members attend the programs. Your physical presence is an important affirmation of all the hard work that's done. I would like our members to boost the organization with their friends and peers. You need to sell ASIFA! By expanding our membership we can increase our effectiveness. I would like to see more volunteers to help ease the burden of administrating ASIFA. There is no end to the work that needs to be done.

Last year the organization slowed down to give some of us a breather. It was a time for retrospection and analysis. What are we doing right, and how can we improve on it? Much of our energy was spent organizing TRICKFILM, which we saw as Chicago's contribution to the spirit of the Year of Animation. I would like to see that spirit live on and flourish. I hope our members will help me to achieve that goal.

The best to all in this Year of Animation, 1985.

David Daruszka
President

The Animated Film

Ralph Stephenson

1973, 206 pages, 5¼ x 6¼, illustrated, paper.

This compact little volume identifies all the key players in the history of animation, up to the present. Covers all major countries and styles — from Disney to Zagreb, and from cartoons and puppets to avante-guard and computer animation. Good bibliography and filmography.

Y6007 **$5.95**

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The Complete Kodak Animation Book

Eastman Kodak Company

1983, 192 pages, 8½ x 10, illustrated, paper.

An excellent and comprehensive overview of the 76 years of animation, from the history of animation to animation techniques and how they are accomplished. From a survey of worldwide production, to careers in the industry and some basic do-it-yourself exercises.

Y6010 **$17.95**

Animation Is Booming With Move To Video

By ALJEAN HARMETZ
Special to The New York Times

HOLLYWOOD, April 30 — Like Cinderella in the 1950 Disney movie, animated feature films have long been stepchildren, at least to the movie industry.

The industry's disdain was a matter of economics. Full-length movies starring pen-and-ink poodles or princes cost as much as equivalent live-action films, but most ticket buyers paid half-price and theaters were empty after 9 P.M.

The economics have now changed, causing a sudden flurry of animated feature films. "The Care Bears Movie" and "The Secret of the Sword" are currently at neighborhood theaters. Marvel Comics and Sunbow Productions are preparing "Transformers," a feature based on a syndicated television series of the same name about robots that turn into airplanes and trucks.

Walt Disney Productions, which has averaged one animated film every three or four years, intends to make an animated feature every 18 months. Filmation, a division of Group W, has announced 13 movies based on classic children's stories. "The New Adventures of Pinocchio," the first of Filmation's "New Classics Collection," is now in production.

Tom Wilhite, an ex-head of production at Disney, is producing "The Brave Little Toaster" about five appliances left alone in a summer cabin. Even Steven Spielberg has got into the act with "An American Tail," a $6.5 million movie about a family of immigrant mice.

Never Wear Out

This magical beanstalk growth has been sowed by the video-cassette recorder and the serendipitous discovery that consumers rent movie cassettes for themselves but buy movies for their children. In addition, there is always a new generation of children to watch animated films.

"Video cassettes help pay the cost of production," said Lou Scheimer, president of Filmation. "A few years ago that market didn't exist. Our 'Masters of the Universe,' a television show that can be recorded off the air free, has, incredibly, sold over 300,000 video cassettes."

Mr. Wilhite said: "Children will watch a tape 20 times. So video cassettes are attracting a lot of companies into the animation business."

Eight of the 50 best-selling cassettes of 1984 were animated films. Bill Mechanic, Disney vice president of pay-television, said Disney sold more than 600,000 cassettes of its Limited Gold series of cartoons last Christmas at $29.95 apiece.

Video cassettes are not the whole answer to the growth of animated films. "Care Bears," "Transformers" and "Secret of the Sword," starring He-Man, She-Ra and the Masters of the Universe, are symbols of a new trend toward movies and television programs being created as advertisements for toys. The stars of cartoons — from Mickey Mouse to the plump mouse Mrs. Brisby in "Mrs. Brisby and the Rats of NIMH" — have always been heavily merchandised. But General Mills's Care Bears, Hasbro Bradley's Transformers and Mattel's Masters of the Universe are toys that have become movies to sell more toys.

"The toy industry is designing children's television and films that are nothing more than sales pitches for products," said Peggy Charren, president of the consumer group Action for Children's Television.

"Most animated product is a billboard to sell toys," said Don Bluth, who created Mrs. Brisby and is now animating "An American Tail" for Mr. Spielberg. "There is no art to it."

Saturday-morning television animation costs $10,000 a minute. Disney animation — which is much more carefully crafted — costs $100,000 a minute. Disney's "Black Cauldron," a saga of Welsh legends that will be released next summer, has been in production for eight years and, according to Jeffrey Katzenberg, chairman of Walt Disney Productions, has cost $20 million.

Every Christmas Disney rereleases one of its old animated features. Often the movie makes more money than it did the first time. "Pinocchio" was one of the few box-office successes last Christmas.

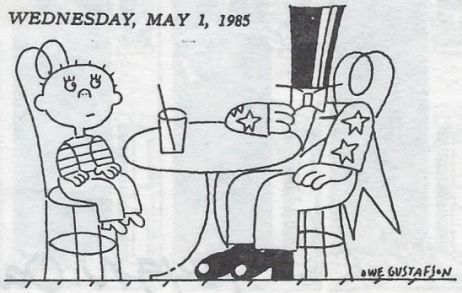
Disney has filed suit against Filmation because seven of Filmation's projected New Classics, including "Bambi: Prince of the Forest" and "Snow White and the Seven Dwarfelles," are what Mr. Katzenberg calls "ripoffs" of Disney films.

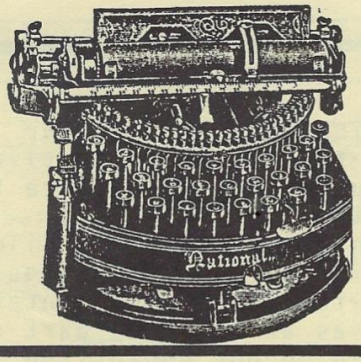
"Their suit is nonsense," said Filmation's Mr. Scheimer. "We're doing continuing stories on properties that are in the public domain."

How animated films will do theatrically in 1986 and 1987 when theaters will be crowded with them is open to question. However, the $4 million "The Care Bears Movie," which uses upscale television animation, has been a surprise success. "To the 2- to 7-year-old, the Care Bears are like Redford and Streisand," said Samuel Goldwyn Jr., who picked up the movie for distribution after it was turned down by most major studios. He said that the movie will sell $20 million worth of tickets despite the fact that interest in the Care Bears, who have names like Funshine, ends by the time children turn 10.

"The Secret of the Sword," which cost $2 million and consists of three half-hour television programs stitched together, is faring less well. Mr. Scheimer said he was planning a high-budget movie starring He-Man for the summer of 1987.

THE NEW YORK TIMES, WEDNESDAY, MAY 1, 1985





ASIFA NEWS

MIDWEST CHAPTER — INTERNATIONAL ANIMATED FILM ASSOCIATION

7549 N. OAKLEY CHICAGO, IL 60645 — SPRING 1985

Volunteers Needed for ASIFA Central

The following positions are available on a volunteer basis:

Newsletter Editor
Responsible for writing and layout of the quarterly newsletter. Writing and keyline abilities required.

Program Director
Work closely with the Board of Directors to plan and implement animation programs. Extensive knowledge of animated films desired, access to daytime telephone helpful.

Membership Coordinator
Responsible for maintaining contact with current members, and implementing programs to increase membership. Outgoing personality important.

Publicity Director
Responsible for all public relations for ASIFA Central and its programs. Outgoing personality, writing abilities, knowledge of public relations, and access to daytime telephone required.

If you are interested in any of these positions please contact ASIFA Central at 764-0776.

International Dues Increased

ASIFA International recently announced a dues increase for International members from $10. to $12. These dues are included in the amount paid to ASIFA Central which the chapter remits to the International. International memberships will now be $22. per year to cover this increase. All other membership fees will remain the same.

Japanese Animation

ASIFA members recently received information on a Japanese animation program screened at Chicago Filmmakers. If you are interested in more information about Japanese animation programs in Chicago, contact Doug Rice at 262-2916. Rice, a local comic artist, has been programming animation with a group of afficianados at local Sci-Fi conventions, and every 4th Saturday at Columbia College.

Information and Services Available to ASIFA Members

If you are an independent animator, ASIFA Central offers a variety of services and information as part of your membership. We have materials on grants and proposal writing, information on film festivals and distribution, and books on scriptwriting and other phases of the filmmaking process. We also offer consultant services for your project. Contact ASIFA Central at 764-0776 for more information.

PRESIDENT'S COLUMN.....

1985, the Year of Animation, passed through Chicago with a whimper instead of a bang. Despite our high hopes for the TRICKFILM Festival at the Art Institute, it turned out to be a frustrating experience for ASIFA. We concentrated all of our efforts towards the festival, suspending our usual programming. Our function was to help the Film Center in planning the programs, assist in promoting the screenings, and help with writing the program notes. In return, the Film Center was to promote ASIFA and the Year of Animation as an integral part of the festival. I am proud to report that we held up our end of the bargain, and am sad to report that Film Center did not. What we did experience was an almost total lack of cooperation and communication, that has left us skeptical about any future ventures with the Film Center. To make matters worse, the Film Center did an inadequate job of promoting the festival: the result was painfully small audience turnouts for the screenings. That is the most tragic part of this story. Many Chicagoans and animation enthusiasts missed a unique opportunity to see some quality animation. Those of us who did attend the screenings can share the frustration over the lost opportunity to bring animation to a wider audience.

For the last two years ASIFA Central has been pretty much of a one man show. I have served as program director, newsletter editor, publicity director, and so on. The result is that I am slowly, but surely, burning out. To prevent from being turned into a crispy critter I am relinquishing all of those jobs, save the Presidency. This is the last newsletter I will publish; and it may be the last one period unless we have volunteers to help share the burden. So my fellow members, its up to you to make this a real volunteer organization. The job openings are lisited in this newsletter, so get with it!

On the positive side, its a new year and we are gearing up for some great programs. The months since TRICKFILM have not been idle ones. We have lined up the ASIFA San Francisco reel (actualy on videtape) for a screening in late April at Columbia College, the Tourneee of Animation at the M&R Theatres in May, and the ASIFA East reel for two showings in June at Chicago Filmmakers. There will also be a spectacular members-only picnic this summer (with a swimming pool!). The Board of Directors will meet soon to discuss future programs, and your suggestions and comments are always welcome.

I would again like to stress the importance of member participation in the organization and its programs. ASIFA Central is a volunteer organization, and needs the help of its members if it is to continue as a effective organization. See you at the next program.

David Daruszka

Back Issues of Animafilm Sought

Member Bob Scully is interested in purchasing any past copies of Animafilm. Please contact him at 871-5525.

Igor The Answering Machine Takes All Calls

Don't be surprised if Igor the synthesized voice answers the phone when you call ASIFA Central (764-0776), just be polite and leave a message.

LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION

WINNERS

FILMS OVER 30 MINUTES IN LENGHT
1st Prize WARRIORS OF OF THE WIND (Japan) Kazuo Komatsubara
2nd Prize GWEN (France) Jean-François Laguionie

COMPUTER ASSISTED ANIMATION
1st Prize TONY DE PELTRIE (Canada) Philippe Bergeron, Pierre Lachappele, Pierre Robidoux, Daniel Langlois
2nd Prize QUEST: A LONG RAY'S JOURNEY INTO LIGHT (USA) Michael Sciulli

FILMS BETWEEN 15-30 MINUTES IN LENGHT
1st Prize PARADISE (Canada) Ishu Patel
2nd Prize SILAS MARNER (Great Britain) Alison de Vere

FILMS BETWEEN 5-15 MINUTES IN LENGTH
1st Prize ANNA AND BELLA (The Netherlands) Borge Ring
2nd Prize CARNIVAL (Great Britain) Susan Young

FIRST ANIMATION WORK INTENDED FOR PUBLIC EXHIBITION
1st Prize JAC MAC AND RAD BOY GO! (Usa) Wes Archer
2nd Prize ONE HUNDRED YEARS (Sweden) Max Andersson

FILMS UNDER 5 MINUTES IN LENGHT
1st Prize SUNDAE IN NEW YORK (Usa) Jimmy Picker
2nd Prize THE WRECK OF THE JULIE PLANTE (Great Britain) Stephen Weston/ Tylor Grant
Special Jury Award for Technical Archievement: CONVERSATION PIECES. LATE EDITION (Great Britian) Peter Lord/ David Sproxton

ANIMATION INTENDED FOR CHILDREN
1st Prize SOUND OF SUNSHINE. SOUND OF RAIN (Usa) Eda Hallinan Caroline M. Heyward (Dir.)
2nd Prize TEACHER HAZE (Sweden) Peter Cohen, Olof Landstrom
CURIOUS GEORGE (Usa) John Matthews

ANIMATION PRODUCED FOR PROMOTIONAL PURPOSES
1st Prize DINO ALLEY (Usa) Charles and Stephen Chiodo
2nd Prize ONE CAL "SWEET NOTHING" (Great Britain) Richard Williams Russel Hall

OVERALL CELEBRATION GRAND PRIZE WINNER:
ANNA AND BELLA (The Netherlands) Borge Ring

VARNA 85

VARNA, BULGARIA OCT. 7-14, 1985
FOURTH WORLD ANIMATION FESTIVAL

The GRAND PRIX THE GOLDEN KOUKER is awarded to the Soviet film *FANTASIES* Director Prit Parn - For the brilliantly proven possibilities of the art of animation to fly beyond all bounds of fantasy, enchanting both children and elders.*
* *Pour la façon dont il a montre avec genialite que l'art d'animation peut superer toutes les frontieres de la fantasie, pour emerveiller les enfants, et les adultes.*

AWARDS IN THE DIFFERENT CATEGORIES
Category I — First Prize — *THE SLAVE BEING BORN* — France, director Bruce Kreps
Second Prize — *DILEMMA* — Czechoslovakia, director Pavel Koutsky
Category II — First Prize — *BROKEN DOWN FILM* — Japan, director Osamu Tezuka
Second Prize — *TIP TOP* — Canada, director Paul Driessen.
Category III — First Prize — *WE CALLED THEM MMNTAGUES AND CAPULETS* — Bulgaria, director Donyo Donev
Category IV — First Prize — *CURIOUS GEORGE* — USA, director John Metthews
Category V — First Prize — *A TALE OF THE ROAD* — Bulgaria, director Henri Kouliev
Category VI — First Prize — *STARLORE* — USA, director Faith Hubley
Category VII — First Prize — *LIGHTS BEFORE DAWN* — Hungary, director Swandor Bekeszyi
Two Diplomas of Merit — *TWILIGHT* — USA, director Bronnimann and Dorsey, and *HOW CALM IT IS* — Portugal, director Alvaro Feijo-ABI

The **CIFEJ Award** is conferred on the film *SINGING COWBOYS* — Bulgaria, director Proiko Proikov — For its humoristic interpretation of the actual problem 'Child-TV' in an understandable and entertaining manner as well, and for its parrody-ing attitude towards the traditional commercial film. **
** *Pour son interpretation comique du probleme actuel de la television pour enfants, d'une facon compreensible ed divertante, et son attitude de parodie du film commercial traditionel.*
The CIFEJ Medal goes to *Suren NORSTEIN*. For the higly artistic work and for his entire contribution to the animated film for children and juniors. *
* *Pour son travail de haute qualite artistique presente a travers le retrospectif et sa contribution globale au cinema d'animation pour enfants.*

ASIFA Special Award Given for the first time to **Kihachiro Kawamoto.** **
** *Le Prix Special de l'ASIFA a ete assigne pour la premiere fois a* **Kihachiro Kawamoto.**

ASIFA EAST ANIMATION AWARDS 1986

BEST FILM
THE AMAZING BONE, Michael Sporn Animation Inc.

DIRECTION
1ST THE RUG, Maureen Selwood
2ND STAMP FACTORY, Harold Friedman Consortium Ltd.; Arnie Wong
3RD NICKELODEON BREW, Edward Bakst

ANIMATION
1ST COMINGS & GOINGS, Ink Tank, Ed Smith / VANZ KANT DANZ, Will Vinton Productions Inc.
2ND STAMP FACTORY, Harold Friedman Consortium; Arnie Wong
3RD RIVER LETHE, Amy Kravitz

DESIGN
1ST THE RUG, Maureen Selwood
2ND RIVER LETHE, Amy Kravitz
3RD VANZ KANT DANZ, Will Vinton Productions Inc., Barry Bruce

CONCEPT
1ST CAT AND MOUSE, Colossal Pictures, Flicks Films Inc.
2ND CHICKEN, Ink Tank, Nigel May and Rick Sear
3RD BOOKMAN, Ink Tank, Bozell & Jacobs/ Minnesota

SOUNDTRACK
1ST COMING & GOINGS, Ink Tank, Bruce Knapp
2ND CAT AND MOUSE, Colossal Pictures; John Morgan (music), Gregory Lewis (voice), Rich Childs (editor)
3RD THE ART LOVER'S FANTASY, John Gati / ALL ABOUT THE STATUE OF LIBERTY, Gannett Productions Inc., Bruce Coughlin (music)

STUDENT FILMS
1ST HOUSECATS, Peg McClure
2ND THE SNOW WOMAN, Steven Subotnick / HENRY VIII, Susan Tremblay / THE ADVENTURES OF ARTSO, Christopher Davis
3RD METANOIA, Janet Alexander

HONORABLE MENTION:
PIERRE, John R. Dilworth
SNOWCONES, David Bastian

NISSAN PRESENTS
FOCUS
NISSAN MOTOR CORPORATION IN U.S.A.

ANIMATED/ EXPERIMENTAL FILM

Finished 16mm film. $4,500 awarded in cash prizes. First place winner receives a new Nissan Sentra. SPONSORED BY UNIVERSAL PICTURES. Board of Judges: John Canemaker, Ed Hansen, Faith Hubley, Chuck Jones, Jay Sarbry.

COMPETITION DEADLINE: May 2, 1986

Get a complete set of rules from your English, Film or Communications Department. Or write to: FOCUS, 1140 Avenue of the Americas, New York, New York 10036. (212) 575-0270

*The entry you submit must have been produced on a non-commercial basis while you were enrolled in a U.S. college, university, art institute or professional film school.

Studio Profile
(This is the first in a series of profiles on local animation studios and animators.)

Goodrich*Animation is a small, energetic studio that is adjusting to the changes sweeping the animation industry in Chicago. Those changes can be summed up in one word: video. Most of the special effects, or "razzle dazzle", that was previously produced by artists on film, has moved to video. The major production and post-production houses have aquired expensive computer graphics systems that now do this work. Diane Kenna, owner of Goodrich, has had to look to other areas for business, "It is difficult to underbid the bigger houses on this type of work, and that means I have had to be open to other options." These options include trailers for movie theatres, such as the "Season's Greetings" trailer that was screened in local theatres during the Christmas holidays. "It was a great project, and a lot of fun to do. Its not very often you get work where you have creative control; and it was chartacter animation, something that we specialize in", noted Diane. The studio is currently working on another trailer for the same client. This work has supplemented the studio's base of commercials for the broadcast telelvision market.

Diane sees character animation as the focus for her studio, "We can provide middle-market clients with a service that fits within their budget. We were slow to move from industrial-type films to broadcast, and I decided to specialize in character animation. I feel that it makes us unique. We have done computer work and I won't turn it down, but we really enjoy doing character animation. I have a close- knit team of people who work well together, and that atmosphere is important to the quality of work we turn out." Currently on staff are animators Mike Nickelson, Ken Lockwood, and Production Manager Rick Pukis.

Another area Goodrich*Animation has moved into is the "Kid-Vid" market, including work in the home video market for Golden Books Encyclopedias. Diane is enthusiastic about the prospects, "I have always wanted to do children's animation, and that market is opening up in both broadcast television and home video. I see it as a good opportunity to expand our work in character animation." The staff is excited about this new work on the horizon, including a possible cartoon series for television. "We were contacted by a local producer who had an idea for a cartoon series called "Wiremen". He had been to Hanna Barbera and other major studios who wanted to see more development before they would commit themselves to anything", Diane said. Goodrich has completed character development from the producers thumbnail sketches of the tiny magical creatures. "We are putting together a three minute sample to help sell the project, and will act as creative supervisors for the series. "Wiremen" is the kind of work I would like to concentrate on. Fun projects like this keep the creative juices flowing. We will continue to do the bread-and-butter broadcast commercial work, but I also see us moving more in the direction of children's video and specials."

BASIL OF BAKER STREET REPORTED BEHIND IN PRODUCTION as many of the key animators on the main characters are said to be generally younger & less experienced than the animators who worked on **BLACK CAULDRON. Get Animated!** states "The director's reasoning is, that allegedly, they didn't want animators from **THE BLACK CAULDRON** working on key characters."

MICKEY MOUSE CEL FROM BAND CONCERT SELLS FOR $24,200! and a cel from Snow White went for $9900. At Christie's Auction House in N.Y.C. this December.

THE WALTER LANTZ STORY BY JOE ADAMSON. A well illustrated biography, hardcover, 254 pages. G.P. Putnam's Sons, NY, nice light reading.

DISNEY'S WORLD BY LEONARD MOSLEY. A critical study that goes into some detail about the strike, his temper, his attitudes about sex, financial problems, successes, etc. 330 pages of solid reading. Hardcover, $18.95, Stein and Day, Briarcliff Manor, NY.

ANIMATO MAGAZINE, A QUARTERLY, featuring news, reviews and interviews. $7 a year (sample issue $1.50). Send checks payable to: Mike Ventrella, PO Box 1240, Cambridge MA 02238

PEG BAR NO. 4 IS OUT and features a limited edtion cover and 32 pages of news and ads from the Vancouver Society of Independent Animators. Articles are on a studio in Japan, Marv Newlands' impressions of Hiroshima Festival (& wild drawings), Yoji Kuri, Jimmy Picker Workshop, etc. $15 (Canadian) a year for subscription (membership in the society includes 24 hour access to their cooperative studio and equipment and is $40 a year). Contact: PEGBAR, Box 3014, Vancouver, B.C. Canada V6B 3X5 (604) 921-8680.

The current issue of SIGHTLINES (Winter 1985/86) is a special animation issue, guest edited by John Canemaker.
The quarterly, published by the Educational Film Library Association, contains several informative articles including: "Disney Today" by Charles Solomon, "Animation, Tools & the New Technology" by Jim Lindner, "Contemporary Japanese Animators" by Charles Samu, a career biography of experimental filmmaker James Whitney by William Moritz, and "Teaching Animation Production at NYU" by Richard Protovin, as well as the magazine's regular columns, including Canemaker's animation column. SIGHTLINES is $3.50 and may be purchased from:

Educational Film Library Association
45 John Street
Suite 301
New York, N.Y. 10038

Clarence Nash, the voice of Donald Duck for 50 years.....at 80, February 20, 1985.

Wolfgang (Woolie) Reitherman, one of Disney's original "nine old men" who directed such films as The Jungle Book, The Rescuers, and 101 Dalmations.....at 75, May 22, 1985.

ZAGREB'86

INTERNATIONAL FILM PROGRAMS

ACCOUNTING OFFICE
49 VICTORY PLACE
EAST BRUNSWICK, N.J. 08816 U.S.A.
TEL. (201) 254-6155

7th WORLD FESTIVAL OF ANIMATED FILMS TO BE HELD IN ZAGREB, YUGOSLAVIA, JUNE 23rd-27th 1986

One of the major animation events of 1986 will be the Festival in Zagreb. This is an ASIFA sponsored event, which is competitive, and gives major prizes that are highly valued. Films are selected by an international selection commission, and judged by a prestigious international jury. Please read the entry forms for further details about eligibility. Films that were entered in last year's ANNECY Festival may be entered this year in Zagreb (since there were no American prize winners in Annecy).

SPECIAL INFORMATION FOR U.S. ENTRIES
READ CAREFULLY

For the 6th time we will be serving the Festival by collecting the American entries and making one group shipment, which is promised to arrive before the deadline. There will be no increase in fee for this service this year. Since the films must be sent to Zagreb in mid-March please act quickly, as follows:

1. Complete the enclosed entry form in triplicate. If you are entering more films, you can xerox this form. Send two copies directly to Zagreb by airmail. Return the third copy with the film as indicated below.

2. Send your film(s) with the triplicate copy of the entry form to International Film Programs at the East Brunswick address indicated above via UPS OR PRIORITY MAIL INSURED. If you want specific confirmation of arrival, enclose a stamped, self-addressed post card.

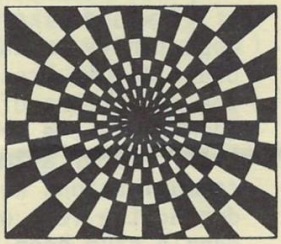
3. Make a check or money order payable to INTERNATIONAL FILM PROGRAMS as follows:

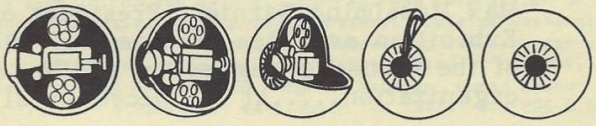
16mm ENTRIES from one source - $20.00 for the first film, $10.00 for additional films.
35mm ENTRIES - $35.00 for the first film, $20.00 for additional entries.

There is no entry fee for the Zagreb Festival. This handling fee covers shipping costs to the Festival and back, customs clearance, and return of the film to you by insured method. Films sent directly to Zagreb by individual would cost more, especially with return customs fees. Zagreb will notify successful entrants that their films have been selected by late April. All films will be returned in late July after the Festival.

Please hurry if you plan to enter, and GOOD LUCK!
Note: All applicants will receive information about the Festival after the event. Also filmmakers whose work is accepted for competition, who plan to personally attend the Festival, will have their meals and hotel stay paid for by the Festival.

● *SINKING CREEK FILM CELEBRATION,* June 10–5, Nashville. Since 1970 this event, held at Vanderbilt University, has provided an intensive lab atmosphere in which filmmakers & students gather to celebrate documentary, dramatic, experimental & animated independent filmmaking. Mary Jane Coleman, the festival's founder & director, guides the program with a vision & enthusiasm that has sustained and expanded the event each year. One main feature is the $7,000 in cash & equipment awards for the categories of young filmmaker, student & independent. Two years ago the competition expanded from a 30-min. to a 60-min. max. running time & in 1986 the competition will, for the first time, invite feature films (over 60 min.) According to Coleman, this signals Sinking Creek's intention to "recognize the major growth in independent features & allow for that in the competition and in the workshops." The workshop component accounts for much of the activity at Sinking Creek. Again, these technical and professional forums will be geared towards larger formats and budgets in addition to the traditional beginning workshops that, says Coleman, "will hopefully be helpful to all filmmakers." The event also highlights the work of an individual filmmaker, with that filmmaker present. Last year, Jackie Raynal, David Williams & Cecile Starr of the Women's Independent Film Exchange were featured. Judges were Kelly Coleson from the Hirshorn Museum, Ron Green, chair, Ohio State Film/Video dept. & noted filmmaker & photographer Willard Van Dyke. Entry fee: $8–$30. Deadline: April–May 2. Contact Mary Jane Coleman, Dir., Sinking Creek Film Celebration, 1250 Old Shiloh Rd., Greenville, TN 37743; (615) 638-6524. For info regarding festival attendance, contact Sarratt Student Center, Vanderbilt Univ., Nashville, TN 37240. Campus housing available.





INTERNATIONAL NEWS.....

ANIMAFILM Changes

The official magazine of ASIFA will no longer be published as a quarterly magazine due to cost increases. The slick magazine will come out once-a-year, and a smaller newsletter-style publication will be substituted for the other issues.

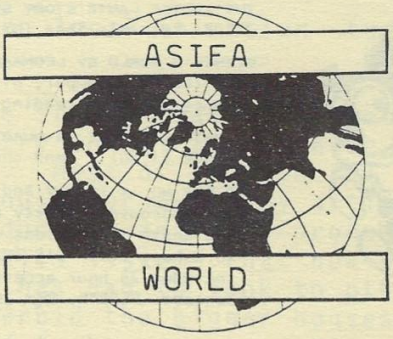
Year Of Animation Termed Success

Honorary International President John Halas assesment of the Year of Animation appeared recently in a letter to the local chapters. He listed the many achievements, including the Hiroshima Festival, the establishment of an ASIFA chapter in Spain, and a multitude of festivities from around the world.

A Special Thanks to Prescott Wright

I would like to take this opportunity to thank International Board Member Prescott Wright for the many years of hard work he has devoted to the organization, and to the field of animation. In the communications we have recieved during the Year of Animation many people have been given accolades for their distinguished work over ASIFA's 25 year history. Prescott's name was never mentioned. This is not be surprising because Prescott has always served as a gadfly; pushing the bureaucrats of ASIFA to run the organization like a business, and not a private club. The American chapters owe much to his dilligence and fortitude, and the omission of his name is an example of the petty politics that still infest the International. His presence and voice will be missed, and the organization is diminished by his departure. Thank you Prescott!

David Daruszka, President



BY

HOWARD BECKERMAN
Vice President ASIFA International

Animafilm, the magazine that is sent to all international members, will begin appearing as a bulletin three times a year with little or no illustrations. At the end of the year a slicker edition will be produced, much like the old Animafilm replete with sketches and photos. This direction has been decided by international president Raoul Servais in the light of the heavy expenses attached to the publication of such journals today. The less ambitious bulletins will lack the gloss of the earlier issues but will hopefully contain just as much important and interesting information.

ASIFA International voted last year to create a special award and offer it to an outstanding animation artist at festivals that the organization sanctions. The first such prize went to Japanese artist Kihachiro Kawamoto for his magnificent contribution to the world of animation. The presentation took place at the end of the festival in Varna when it was given to Kawamoto by Nicole Salomon. It was noted that Mr.Kawamoto managed to express his high degree of creativity and imagination in his jewel-like films without official support, a condition that varies from country to country.

The ASIFA Board set up a committee to report on the possibility of the organization co-sponsoring a television series or special with some private production company. Adrian Petringenou of Romania and Robert West of the U.S. are presently investigating this intriguing idea.

Membership in ASIFA International costs a little bit more but allows you to participate in elections, board meetings and to receive the Animafilm bulletins. It also means that your support will guarantee the furtherance of ASIFA, the only voice that animation has in the international scene.

OBITUARIES.....

Bill Scott, co-producer of Rocky and Bullwinkle, head writer of the show, and the voice of George of the Jungle, Bullwinkle, Dudley Do-Right, and Mr. Peabody. Scott was past president of ASIFA Hollywood and past Board member of ASIFA Intl. Bill Scott was a strong supporter of ASIFA, and greatly admired by all whos' lives he touched.....at 65, Nov. 30, 1985.

Max Massimino Garnier, President of the Lucca International Animation Exhibition and Vice President of ASIFA International. Garnier was one of the founding members of ASIFA, and a commanding presence in the organization.....at 61, December 21, 1985.

LOCAL ANIMATION PROGRAMS.....

APR 2 6 1986

"ANIMATION BY THE BAY" - ASIFA SAN FRANCISCO REEL - [redacted] -
COLUMBIA COLLEGE - 600 S. MICHIGAN AVE. - 6PM - ROOM 921

A video compilation of animation produced by members of the San Francisco ASIFA chapter, including independent and commercial work. Program is free and open to the public.

19TH TOURNEE OF ANIMATION - FRI. MAY 2-9 M&R FINE ARTS THEATRE
418 S. MICHIGAN AVE.

The Tournee is the premier collection of animated shorts on the theatrical circuit. The seventeen films were chosen from amongst the winning entries at a variety of ASIFA sponsored film festivals, including 1986 Acacademy Award winner "Anna and Bella". An evening of great animation that is not to be missed!

ASIFA EAST ANIMATION FESTIVAL - FRI. & SAT. JUNE 13 & 14
CHICAGO FILMMAKERS 6 W. HUBBARD ST. - 7PM

This annual competition draws entries from around the country, and is an excellent showcase of current independent and commercial animation. The audience will vote on their favorite films, and cash awards will be given to the winning filmmakers. Discount admission for ASIFA Central members.

CHUCK AMUCK - SAT. MAY 31 - MUSIC BOX THEATRE, 3733 N. SOUTHPORT

This collection of vintage Warner Brothers cartoons showcases the talent and irreverent sense of humor of director Chuck Jones. An all new compilation which has never been shown in Chicago.
1:00, 3:15, 5:30, 7:45, 10:00

ODDS AND ENDS.....

Attention All Bozos

Larry Harmon, creator of Bozo the Clown cartoon, is looking for Bozo Babies - animated clowns to join the Bozo family. The winning artist receives $500. and licensing fees. For rules write: Bozo Babies, 650 N. Bronson Ave. Los Angeles, CA 90004.

Joe D. Oriolo, creator of Casper the Friendly Ghost and producer of the later Felix the Cat cartoons for Trans-Lux. He produced and directed over 1000 cartoons, and was the artist for the Felix the Cat and Casper comic books and strips.....at 72, Dec. 25, 1985.

Distributor looking for independent video and films to distribute world wide. Contact: Bob McHatton at Tower Productions, 3002 Hennepin, Minneapolis, MN 55407.

Call for writing and graphics for the Experimental Film Coalition Newsletter. Black and white graphic artwork, reviews of films, articles, technical notes, and regional reports of interest to experimental filmmakers are wanted. Contact: Dawn Wiedemann, Newsletter Editor, Experimental Film Coalition, Studio 224, Noyes Cultural Center, 927 Noyes Street, Evanston, IL 60201.

ANIMATOR ROGER KUKES has announced the publication ot THE ZOETROPE BOOK. This 136 page paperback offers detailed information on the building of durable zoetropes using inexpensive materials, and suggests many ways to create exciting motion picture strips. Heavily illustrated, this is a great hands-on guide to the art of animation for kids, teachers and film buffs. Copies can be obtained for $14.50 from Klassroom Kinetics, 3758 S.E. Taylor, Portland, OR 97214.

CORPORATION FOR PUBLIC BROADCASTING EMPLOYMENT OUTREACH PROGRAM accepts resumes to match applicants with jobs in public TV and radio nationwide. Women and minorities are encouraged to apply. Send to Yoko Arthur, CPB, Human Resource Development, 111 16th Street, NW, Washington, DC 20036.

TOLL FREE JOB LINE introduced by CPB. Pre-recorded information on current public broadcasting positions offered 24 hrs/day. Outside Washington, DC, (800) 582-8220. Job seekers and public broadcasting stations can use job line to advertise or seek information on opportunities at no cost. To list openings, contact: Yoko Arthur, EEO Programs Manager, Human Resources Development, 111 16th Street, NY, Washington, DC 20036, 202-955-5155.

~FRAME BY FRAME~

NEWSLETTER OF ASIFA CENTRAL
MIDWEST CHAPTER OF THE INTERNATIONAL ANIMATED FILM ASSOCIATION

FALL 1986

ADVISORY BOARD ESTABLISHED

An Advisory Board to ASIFA Central has been established, and consists of recognized professionals in a number of fields. The Advisory Board will assist the Board of Directors in areas of special need, and loan their expertise as required. The Advisory Board members are:

Ralph Amelio
Film Consultant/educator

Wayne Boyer
Instructor, University of Illinois

Robert Edmonds
Educator/author, Columbia College

Marie Cenkner
Animator/producer, Animasaur Productions

Millie Goldsholl
Producer, Goldsholl & Associates

Paul Jessel
Animation Director, Goldsholl & Associates

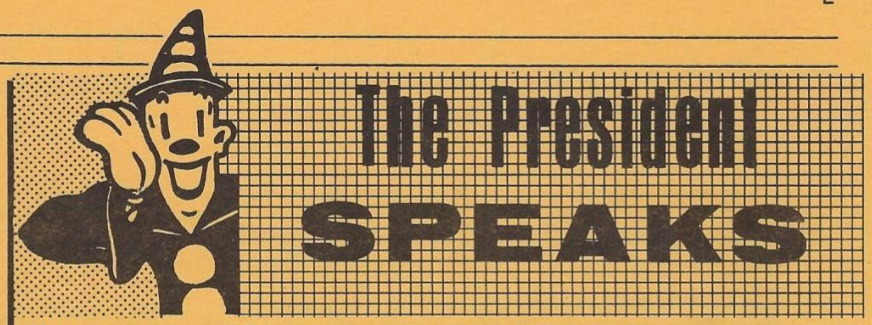
Gordon Sheehan
Animator/instructor, Columbia College

Barry Young
Instructor, Columbia College

FRAME BY FRAME
The Newsletter of
ASIFA Central
the Midwest Chapter of
the International Animated
Film Association

Please send all
correspondences to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645



There is a small item in this newsletter about a group of independent animators in Vancouver, Canada. Through the largess of the government they have established what seems to be an ideal setup for animators, offering work space and shared facilities.

It has always been my dream to establish a similar arrangement in Chicago for independent animators to coalesce around. The raw materials of a strong independent community already exist here, especially with the animation programs at Columbia College and the University of Illinois. It seems sad that while the animation business in Chicago seems to be shrinking to the point of non-existence, there are no creative alternatives for animators to turn to. Perhaps it is time for the local animation community and ASIFA Central to give serious consideration to establishing a facility that will nurture a "new age" of animation for Chicago.

To say that the "old age" of animation is dying is an understatement. The video revolution has sent a shock wave throughout the city's animation houses. In a town that was never a strong base for commercial animation, the computer graphics revolution has sucked the lifeforce out of the business. While it is not within the power of ASIFA to change this reality; with help, we can steer a new course.

I would like to emphasize the "with help" portion of the last sentence. It takes volunteers to make dreams happen. If there are others who believe that Chicago can become a center for independent animation, they must put forth the energy to make it possible. The first step is to become a member of ASIFA and become involved in its activities. I address this to the many animators in the city who do not belong.

ASIFA is an untapped resource. Our files are filled with information on grants for filmmakers, festivals, and markets for your work. Join us and put this information to good use. The future is only as bright as the amount of energy expended to make it reality. The next time you ask one of our members, "Just what does ASIFA do?", give some thought to what ASIFA could do with your support. I believe the possiblities are endless.

David Daruszka
President

ASIFA CENTRAL AWARDS PRIZES FOR ASIFA EAST COMPETITION

The audiences of the June 13th and 14th screenings of the annual ASIFA East Festival, cosponsored by ASIFA Central and Chicago Filmmakers, were given the opportunity to vote on their favorite films. The following films were awarded cash prizes on the basis of that voting:

HOUSECATS, Peg McClure
1st Place ($75.)

THE AMAZING BONE, Michael Sporn
2nd Place ($50.)

CAT AND MOUSE, Kirk Henderson and Mark Kausler
3rd Place ($25.)

NEW YORK METROPOLITAN MUSEUM OF ART PURCHASES MEMBER'S FILM

Michigan animator Deanna Morse informs us that the Metropolitan Museum of Art has purchased a print of her animated film, CHARLESTON HOME MOVIE, for its permanent collection. The film was also included in an American animation retrospective at the Hiroshima Festival.

APOLOGIES TO VINCE COLLINS

The Spring Issue of the ASIFA Central Newsletter was illustrated with artwork produced by West coast animator Vince Collins. We neglected to credit Vince for his work and sincerely apologize for this omission. Vince's work is available on videotape through the Electron Video Club. If you are interested in more information on his work contact ASIFA Central, or write the Electron Video Club, 41 Tunnel Road, Berkeley, CA 94705.

VOLUNTEERS NEEDED FOR ASIFA CENTRAL

The response to our request for volunteers in our last newsletter was underwhelming, so we are reprinting the listing of positions that are open. We are pleased to announce that Bob Scully has assumed the duties of Program Director.

NEWSLETTER EDITOR

Responsible for editing the quarterly newsletter. You will work closely with the President in assembling and editing this important publication. Writing and paste-up abilities preferred.

MEMBERSHIP COORDINATOR

Responsible for maintaining contact with current members and implementing programs designed to increase membership. Outgoing personality essential. Duties also include updating membership files and mailing list, and handling all correspondences regarding membership using a personal computer.

PUBLICITY DIRECTOR

Responsible for all public relations for ASIFA Central. Duties include writing press releases, PSA's, etc., and maintaining contact with members of the news media. Will work closely with the President and Program Director in publicizing events and programs. Outgoing personality and initiative required. Writing abilities and PR skills essential.

ANIMATION ON LOCAL TELEVISION

There are a few good animated shows on local television in spite of the Smurfs and Rambo. I suggest you set the timer on your VCR and check them out.

ULYSSES 31 - Saturday, 9:30am WFLD Ch.32
This updated version of the mythological tale of Ulysses, who angered the Gods, has a Sci-Fi twist: Ulysses is stuck in a space ship wandering the universe trying to return to Earth. The stories are well written and the animation is excellent. Well worth your time.

ROBOTECH - Mon.- Fri., 6:30am WPWR Ch.60
I can't stand the Honey Bee commercials, but the animation is worth seeing. A good example of Japanese Sci-Fi animation.

BULLWINKLE - Sun., 6:00am - WPWR Ch.60
Limited animation and unlimited imagination in the scripts. I don't know many people in my age group who didn't grow up watching Bullwinkle, and never really understood it all until they grew up.

CARTOON CLASSICS - Mon.- Fri., 6:00am - 6:30am - WPWR Ch.60
Well, not really. Classic trash is more like it. But it does have Clutch Cargo (love those lips!) Lower your standards and see how lousy cartoons really can be.

CALABASH PRODUCTIONS COMPLETES RUDYARD KIPLING TALE

An adaptation of Kipling's HOW THE ELEPHANT GOT ITS TRUNK has been completed by Chicago animators Ed Newmann and Monica Kendall for Encyclopedia Britannica.

The film was shot in stop-motion and features a variety of African animals constructed out of clay and latex. The film also employs replacement animation, a process in which a series of figures in sequential poses are used to give a fluid appearance to walking and running sequences.

Ed Newmann, who directed and animated the project, adapted the story to screenplay form. Ed began work in Los Angeles in 1974 and has animated at such studios as Bill Melendez, Hanna-Barbera, Ralph Bakshi, and Disney Studios. Monica Kendall, a 1983 graduate of the Art Institute, has been animating in Chicago for the last three years. In 1984 her film, SOMNOLENT BLUE, won the Student Academy Award for best short animated film, as well as honors at the Varna Film Festival, and the Datsun/Focus Film Festival.

Helping Newmann and Kendall with the construction of the animals and landscapes were local animator/artists Nancy Guzik, Susan Kubinski, and Chris Weakly.

The film is available for sale and rental through Encyclopedia Britannica. For more information contact Ed Newmann at (312) 944-2295.

PERHAPS WE CAN SEND A BILL TO MONEY MAGAZINE

MONEY Magazine, that well-spring of investment knowledge, recently published an article concerning animation artwork as an investment. The article cited an unusual case of a Disney cel and background from THE BAND CONCERT being sold for mucho-bucks by Christies in New York. The article also listed ASIFA Hollywood's phone number. Not long afterwards the ASIFA Central phone began to ring night and day. It was almost too much for Igor the Answering Machine to handle.

We suspect that ASIFA Hollywood, wishing to spread a little of the joy around, was refering the Midwestern calls to us. We fielded calls from excited people about cels, Mickey Mouse watches, and 8mm films from attics and garage sales. We answered the calls politely and honestly, explaining that most of this stuff was virtually worthless unless the could find some sucker willing to pay thousands of dollars on the recommendation of MONEY Magazine.

ANIMATION CELS FOR SALE

Bakshi Studios - Wizards:
"Weehawk holding Larry"

Cosgrove-Hall Studios
"Danger Mouse"

For more information contact:

Michael Hirtes
2623 S. 13th St.
Council Bluffs, Iowa 51501
(712) 328-6820

BOARD OF DIRECTORS REPORT

The ASIFA Central Board of Directors has been meeting once a month for the last four months to work on a variety of areas affecting the organization. The Board was recently reconfigured to make it a more efficient working body. The current Board members are: Chris Blake, David Daruszka, Keith Folk, Mary Haynes, Stan Hughes, and Mike Riley.

Topics discussed at these meeting include upcoming programs, fundraising and grant applications, and future plans for the organization. Board meetings are held on the third Sunday of each month, and are open to all members. If you wish to attend please contact ASIFA Central at 764-0776 for specific information.

ASIFA CENTRAL TO PARTICIPATE IN CHICAGO FILM FESTIVAL JURY SELECTION

ASIFA Central President David Daruszka will head this years animation jury for the Chicago Film Festival. The jury will be broadly representative of the animation community in Chicago, with judging taking place during the first two weeks of October.

A NOTE TO OUR READERS:

We have given our newsletter a new name and format. We hope you like it, and are interested in your comments. We also accept contributions of news, articles, and artwork. Please send all material and comments to:

Frame by Frame
ASIFA Central
7549 N. Oakley
Chicago, IL 60645

PUZZLE: GUESS THE NAMES OF THESE CARTOON CHARACTERS
(answers in next issue)

IF THEY CAN DO IT IN VANCOUVER WHY CAN'T WE DO IT HERE?

The Vancouver Society of Independent Animators offers members an animation studio availalble with 24-hour access. The studio was established with government grants and is run by Linda Wilson, the founder. It has a screening room, video pencil test system, work spaces, discs, etc. The co-op also has a film/video archive and publishes and excellent bi-annual newsletter, PEGBAR. For more information: VSIA, PO Box 3014, Vancouver BC, Canada, V6B 3X5. (604) 921-8680.

The International Tournee of ANIMATION

2222 S. Barrington Ave., Los Angeles CA 90064 (213) 473-6701

INTERNATIONAL TOURNEE OF ANIMATION, INC.
TO RELEASE A SERIES OF NEW SHOWS

On December 25, 1986, the International Tournee of Animation, Inc. released the 19TH INTERNATIONAL TOURNEE OF ANIMATION to record breaking engagements nationwide. The critics applauded the 19TH TOURNEE as the best ever.

As a result of the success of the 19TH TOURNEE, the International Tournee of Animation, Inc. is producing a series of new animation compilations for theatrical and non-theatrical release. Tentative titles for these new shows include:

1. THE BEST OF THE ANIMATION CELEBRATION (a feature-length tour of best films entered in the Los Angeles International Celebration)
2. THE 20TH INTERNATIONAL TOURNEE OF ANIMATION (scheduled to be released in the Spring 1987)
3. THE INTERNATIONAL TOURNEE OF SCIENCE FICTION AND FANTASY ANIMATION
4. THE INTERNATIONAL TOURNEE OF ADULT ANIMATION
5. THE 1ST TOURNEE OF AMERICAN INDEPENDENT ANIMATION
6. ANIMATION FOR PEACE

The International Tournee would like to invite animators everywhere to submit films to be considered for these exciting new shows.

For more information contact:

INTERNATIONAL TOURNEE OF ANIMATION, INC.
2222 South Barrington Avenue
Los Angeles, CA 90064

20TH TOURNEE OF ANIMATION SEEKS FILMS

The 20th Tournee of Animation, schedueled for release in April of 1987, is seeking films for inclusion. For more information contact: Terry Thoren, International Tournee of Animation, Inc., 2222 S. Barrington Ave., Los Angeles, CA 90064, (213) 473-6701.

BRAZILIAN TV SEEKS ANIMATED FILMS

LANTERNA MATICA, produced by TV Educativa da Fundasao Padre Anchieta - RTC - Sao Paulo - Brasil, is accepting submissions of animated films for broadcast on Brazilian television. For more information please contact: RTC, Ruaa Carlos Spera, 179 e Rua Cenno Sbrighi, 378 CEP. 05099, Sao Paulo-SP-Brasil.

SALLY CRUIKSHANK CREATES ANIMATED OPENING FOR "RUTHLESS PEOPLE"

Those wonderfully wierd opening titles for "Ruthless People" were done by San Francisco animator Sally Cruikshank ("Fun on Mars", Quasi at the Quackadero"). She is currently completing work on her latest short "Face Like a Frog".

ANTI-NUKE PSA AVAILABLE FREE TO TV STATIONS

New York animator Lisa Crafts has made her 60-second public service announcement available free-of-charge to television outlets. The video has two arguing world leaders metamorphosing into monsters destroying civilization until the people of the world yell "enough" in ten languages. Available from: LISA CRAFTS ANIMATION, 12 HARRISON ST., NEW YORK, NY 10013.

JOHN CANEMAKER TO ANIMATE "JOHN LENNON SKETCHBOOK"

Yoko Ono recently commissioned New York animator John Canemaker to create an animated film based on designs and characters originally drawn by John Lennon. Canemaker selected about fifty drawings from hundreds of Lennon's improvised sketches, and fashioned the art work into a four-and-a-half minute film he calls JOHN LENNON SKETCHBOOK.

The film will test the feasibility of using animation within a feature-length documentary now in the planning stages about the life of the late musician.

ART INSTITUTE TO SCREEN CLASSIC ANIMATION

The Film Center of the School of the Art Institute of Chicago will present a lecture and screening on "The Animated Film to 1945". The program will include works by Windsor McKay, Emile Cohl, Fleischer Studios, Disney, Oscar Fischinger, Ladislas Starevich, and Lotte Reiniger. December 15. For more information call 443-3773.

ZAGREB REPORT

International Board member Howard Beckerman recently attended the Zagreb Festival in Yugoslavia and expressed mixed feelings about the gathering. He reports that economic conditions in the country cast a pallor over the proceedings, and that the once sparkling Zagreb Studio is a shadow of its former self. Few Americans were in attendance, and Beckerman feels that the festivals are becoming commonplace, and fail to generate the excitement of years past. There was no grand prize awarded this year, and few protests to the fact.

The bright spots were the picnic, a number of retrospectives, and meeting the many people who attended.

A full text of Mr. Beckerman's report, as well as minutes from the International Board meeting and Treasurer's report, are availalble for inspection at the ASIFA Central office. Call 764-0776.

ASIFA Commission No. 5 on Workshops will hold a series of meetings at "Hamilton 86", the Canadian International Animation Festival held September 29 - October 4. All North American ASIFA members who have experience or an interest in children's animation workshops are welcome to attend. Please bring your 16mm workshop films so we can screen them at Hamilton.

All those who cannot attend, but who wish further information on the Commission's activities should contact David Ehrlich, RR 1, Box 50, Randolph, Vermont 05060.

HAMILTON '86 - THE CANADIAN INTERNATIONAL ANIMATION FESTIVAL
SEPTEMBER 29 - OCTOBER 4
HAMILTON, ONTARIO

Canada's wandering festival has stopped at Hamilton, with hopes it has found a permanent home. This years outing promises to be the most ambitious, reflecting the energy of Executive Director Robi Roncarelli, publisher of PIXEL the computer animation newsletter. Events will include computer animation workshops, workshops and an entire day of films for children, and a marketplace aimed at major broadcasters and advertisers. The city has welcomed the festival with open arms (and pocketbook), and it promises to be an event that will be remembered.

FOURTH ANNUAL BUCKS COUNTY FILM FESTIVAL
DOYLESTOWN, PA.
Deadline for entries: October 1

22ND CHICAGO INTERNATIONAL FILM FESTIVAL
OCTOBER 24 - NOVEMBER 7
CHICAGO, IL
(Animation jury selected by ASIFA Central)

CINANIMA '86 - 10TH INTERNATIONAL ANIMATED FILM FESTIVAL
NOVEMBER 18 - 22
ESPHINO, PORTUGAL
Deadline for entries: October 12

LUCCA, INTERNATIONAL EXHIBITION OF COMICS, ANIMATED FILMS, AND ILLUSTRATIONS
OCTOBER 26 - NOVEMBER 2
LUCCA, ITALY

BILBAO, SPAIN
NOVEMBER 24 - 29
Contact US rep: Wendy Lidell
125 E. 4th St. #24
New York, NY 10003
(212) 475-8237

LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION
SPRING 1987
LOS ANGELES, CA.
Deadline for entries: February 1, 1987

ANNECY 87
MAY 28 - JUNE 2, 1987
ANNECY,FRANCE
Deadline for entries: January 1, 1987

Festival information and entry forms are available to ASIFA Central members at our office. Please call (312) 764-0776.

We would like to welcome the following new members:

Jerry Benuzzi
Arnie Bernstein
Thomas Ciesielka
Jessica Depp
Claire Ewart
Bonnie Larson
Hal Lupinek
Pioneer Pacific Entertainment
Richard Pope
Scott Sackett
Robert Scully
Tim Still
Paul Thran *
Brian Treglown
Daniel Welch

* Denotes sponsor membership

The following memberships are past due for renewal:

Steve Bain
Chris Blake
Benjamin Chow
Tom DeFanti
George Eastman
Millie Goldsholl
Andrea Gomez
Mary Haynes
Diane Kenna
Sam Kessler
Karl Ochsner
Fritz Seegers
Barry Young

A PAT-ON-THE-BACK DEPARTMENT

An excerpt from a letter to ASIFA Central from Terry Thoren, President of the International Tournee of Animation:

"Thank you for all of your hard work promoting the 19th TOURNEE. The film was a hit in Chicago and a great deal of the credit for this goes to you and your members of ASIFA for helping us out. We greatly appreciate your enthusiasm and support.....I look forward to working with you again in the near future."

LOS ANGELES INTERNATIONAL ANIMATION Celebration

CONTACT: Terry Thoren

SECOND LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION SET FOR SPRING 1987

The Los Angeles International Animation Celebration will return next spring for it's second festival and international competition.

The event is presented in cooperation with ASIFA Hollywood and the American Center of Films for Children. The festival will showcase the best of both classic and contemporary animation and provide an exciting forum of competition for new animated works from around the world.

A panel of world-renowned animated experts will preside over this international competition, presenting cash prizes and awards to the best in catagories including, but not limited to: shorts (grouped according to running time), commercials, public service announcements, computer animation, rock videos, and animation intended for children.

Among the honors and prizes to be awarded, the Animation Celebration is proud to announce the Bob Clampett Scholarship Fund -- an award designed to encourage students to further their study of animation. A minimum of two scholarships of $1000. each will be awarded.

The festival is open to films in 16mm and 35mm, videos in 3/4" and 1/2" (U.S. standard) VHS and Beta. The deadline for the return of entry blanks and entry fees is February 1, 1987, and all films and videos must be received by March 1, 1987. All entries must have been completed after January 1, 1984.

Films and videos entered out of competition will be showcased nightly along with a full schedule of special tributes, artist profiles, and works created with the latest innovations in the art form, including computer animation and animated rock videos. The dates and location for the public event will be announced.

Please join us for this celebration of the art of animation. For entry forms and further information, contact: ANIMATION, 2222 So. Barrington Ave., Los Angeles, CA 90064; or call 213/473-6701.

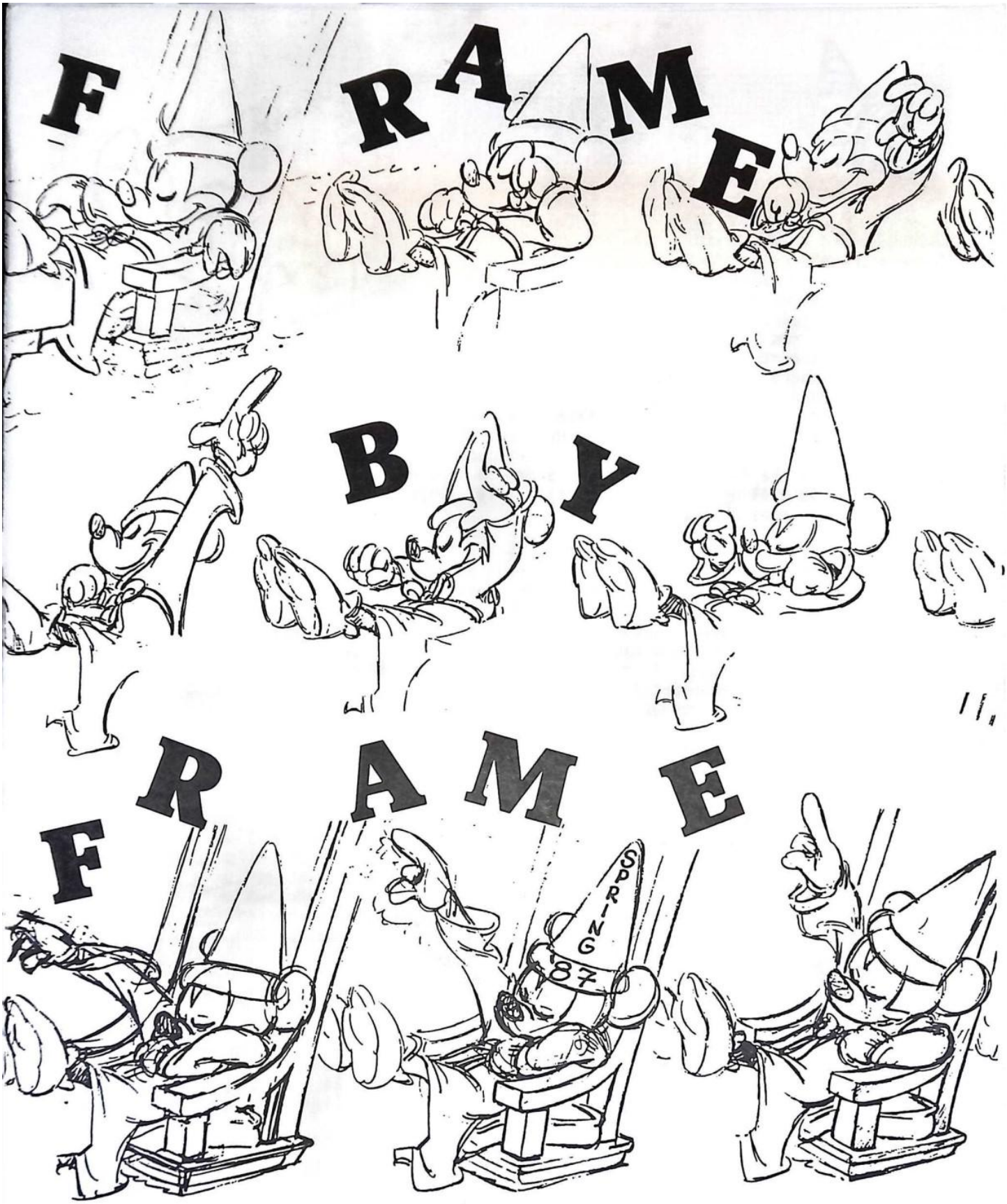
TALKING ANIMALS AND OTHER PEOPLE

Shamus Culhane
St. Martins Press
463 Pages $24.95

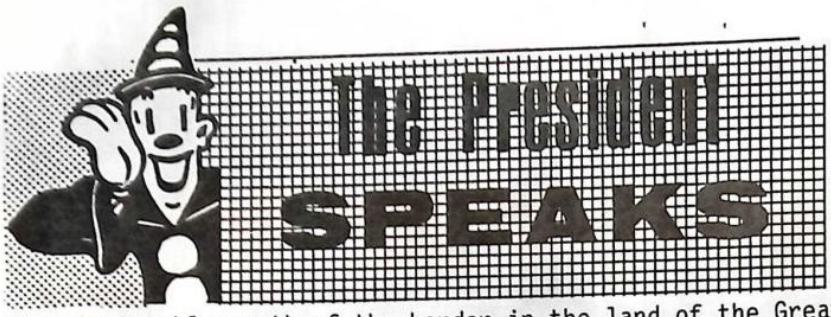
An autobiography by one of animation's greats. Culhane worked for Fleischer, Disney, and a host of other studios. The first really honest book about the behind-the-scenes history of animation.

ANIMATO #10

This publication features part 2 of A SHORT HISTORY OF TELEVISION CARTOONS, book reviews, production news, and historical information. A reader's poll lists YELLOW SUBMARINE as the favorite feature and THE BULLWINKLE SHOW as the favorite TV series. Copies are $2. each or $7. a year for four issues. Contact: ANIMATO, PO BOX 1240, CAMBRIDGE, MASS 02238.



NEWSLETTER OF ASIFA/CENTRAL
MIDWEST CHAPTER OF THE INTERNATIONAL ANIMATED FILM ASSOCIATION



There's trouble north-of-the-border in the land of the Great White North. I have received a number of calls from unhappy members who attended the Canadian Animation Festival in Hamilton last year. The festival is now on its third city and, it seems, its last legs. The calls were in regards to overcharges on series tickets for the festival ($100. more than if you bought the tickets one-by-one). Assurances were made that refunds were forthcoming, but none have been made. Another member reports that three videotapes she entered in the festival have not been returned, despite the fact that she paid fees specifically for that purpose. No one involved in the festival management seems to know what's going on, or is willing to accept responsibility. Quite frankly this is moosechips!

The Canadian Animation Festival has longed been plagued with mismanagement and rumors of malfeasance. The festival vanished from Ottawa under a cloud of controversy and lurched into Toronto where it nearly died. The "to be or not to be" show was revived in Hamilton where there were grand promises of new life. Prior to the festival those in charge were "fired" for unspecified reasons. Herein lies the crux of the present problem. Somehow monies are unaccounted for and the festival is in debt. Films and tapes are supposedly sitting in a hotel room for lack of staff and funds to return them. All in all the festival has become an embarassment and an outrage.

Many have turned a blind eye to the festival's recurrent problems, with the end result being that those who are hurt are the animators themselves. ASIFA International has given its blessing to each festival with a warning that if the problems were not resolved they would withold their patronage. Many filmmakers have said they are disturbed by the problems, but support the festival because it is the only one in North America. And so the festival hobbles along under increasingly arrogant and incompetent management.

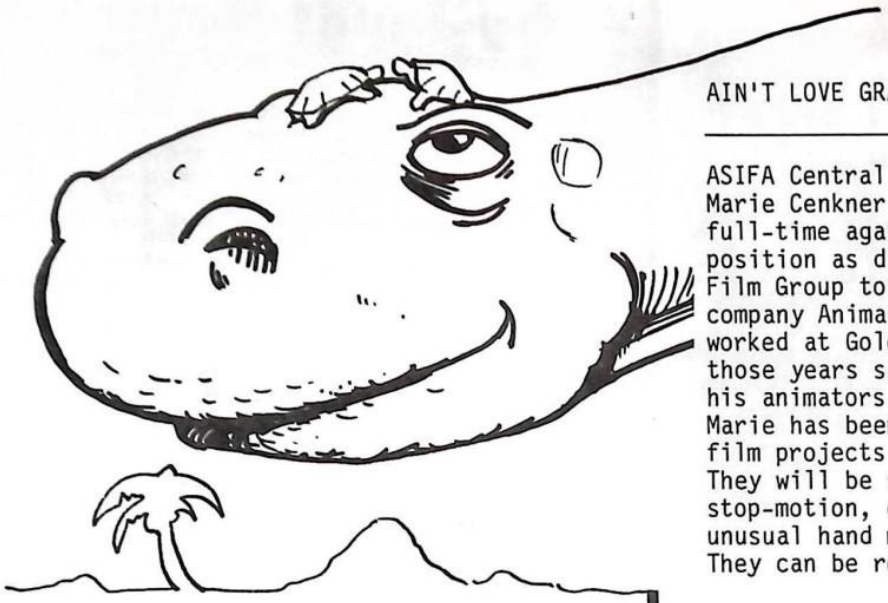
I do not wish to see the festival die, but someone must take the initiative to right the wrongs. ASIFA Canada must step in and clean house top to bottom. ASIFA International must make good its threats to deny patronage if steps are not taken to change the staus quo, and pressure must be applied to the powers-that-be to insure that something is done. If you attended the festival and were victimized by the ticket scam, or have not had films and tapes returned, you must take the time to write letters of protest. There are names and addresses at the end of this editorial of individuals who should hear your complaints.

continued on page 11

FRAME BY FRAME
The Newsletter of
ASIFA Central
the Midwest Chapter of
the International Animated
Film Association

Please send all
correspondences to:

ASIFA Central
7549 N. Oakley
Chicago, IL 60645



AIN'T LOVE GRAND

ASIFA Central members Paul Jessel and Marie Cenkner are working together full-time again. Paul has left his position as director/VP at Goldsholl Film Group to join his wife Marie in her company Animasaur Productions. Paul worked at Goldsholl for 17 years, 7 of those years saw Marie working as one of his animators. For the last two years Marie has been working on a variety of film projects for different companies. They will be specializing in stop-motion, cel animation and other unusual hand manipulated techniques. They can be reached at (312) 432-7824.

NEW PUBLICITY DIRECTOR JOINS THE ASIFA HAPPY FAMILY

Tom Cieselka has volunteered to become ASIFA Central's Publicity Director. Tom, who works for Films Inc., gained experience in the field while programming films in Syracuse, NY. We welcome Tom as a valuable addition to the organization.

MAYBE THEY SHOULD CALL IT "BACK STAB"

The October 31st issue of Back Stage contained a short article entitled "ASIFA Joins the Computer Age". The article was compiled via two telephone interviews with President Dave Daruszka and is, for the most part, a series of misquotes, fabrications, and false assumptions. Back Stage assures us that the writer is no longer working there. Perhaps they could see fit to write an honest article on ASIFA in the near future. But please, no more phone interviews!

ASIFA CENTRAL RECEIVES GRANT FROM CHICAGO OFFICE OF FINE ARTS

ASIFA Central is a recipient of a $1,809. CityArts I grant from the Chicago Office of Fine Arts. The grant will be used to expand programming into Chicago's neighborhoods with film screenings at branch libraries and other locations. The funds will also be used to improve the organization's quarterly newsletter and increase its distribution.

CALABASH PRODUCTIONS PRODUCES NETWORK TV SPECIAL

Monica Kendall and Ed Neumann (a.k.a. Calabash Productions) produced a network TV Christmas Special "Christmas Every Day" for Thea Flaum Productions. The only problem was that the program received zero publicity from the local media. Small wonder this city suffers from the "Third City" complex. Monica and Ed are a great example of the way local animation producers should be hustling for business. Congratulations on a fine job!

OLD MAN WINTER ATTENDS ASIFA BENEFIT

Despite the fact that Chicago is experiencing a mild winter, the weather was a big factor at the ASIFA Central benefit screening of THE ANIMATION CELEBRATION at the Fine Arts Theatre on January 29th. A relatively minor snowstorm in the early morning detered all but a faithful few who attended. Too bad for those who didn't make it... the films were great, and the reception that followed was fun. Thanks to those who did attend despite the snow flakes!

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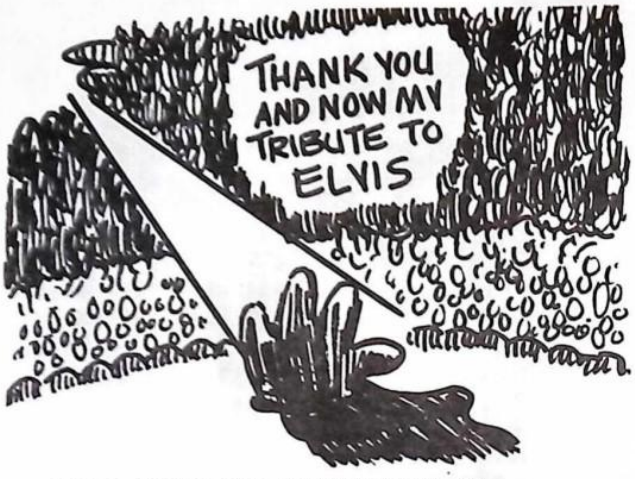

GUESS WHO'S THE BIGGEST STAR IN NASHVILLE?

Why it's our good buddy the Hamburger Helper Hand. That's right, HH gets special introductions before his commercals, and has achieved star status in the hearts of Nashville TV viewers. No truth to the rumor that he's into rubber and seeing one of the Playtex Living Gloves.

"PUPPETOON MOVIE"

TRIBUTE TO GEORGE PAL

Producer Arnold Leibovit presents PUPPETOON MOVIE, a feature length film coming soon to theatres.

This is not merely a compilation of scenes, but a coherent tribute to George Pal and his work released in Dolby Stereo.

There will be an animated introductory segment starring GUMBY, that is rumored to be extremely well done.

From all reports, this feature promises to be a first-rate look at the work of a master of stop-motion animation.

HELLO CENTRAL, GET ME DR. ANIMATION

Aside from the ANIMATION CELEBRATION there has been a lot of animation around recently. The Music Box has been running a lot of great programs. ASIFA cosponsored AMERICAN CLASSIC ANIMATION at Facets and Caroline Leaf lectured at the Film Center of the Art Institute. We would like to get this information out to our members when these programs come up, and are looking for volunteers to form a phone tree. Each volunteer would be responsible for calling a group of members. If you can help, attend the membership meeting or call Dave Daruszka at 764-0776 between 7 and 10 pm Monday - Friday.

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by Janet Benn

Plans are underway in Japan for the second Hiroshima Animation Festival, to be held August 21-26, 1987. Renzo Kinoshita will not be the Director this year, as the organization of the Festival has been undertaken by a government committee. ASIFA sanction has been requested, and is under consideration.

David Ehrlich, together with ASIFA members from four countries, has initiated a collective project entitled Academy Leader Variations. A Da will be heading up the group from China, Jerzy Kucia in Poland, and George Schwitzgebel in Switzerland. American participants include George Griffin, Al Jarnow, Jane Aaron, Skip Battaglia, and Paul Glabicki, all members of ASIFA-East. The production has been accepted by the Board as an International project presented by ASIFA.

Mr. Ehrlich has also undertaken the responsibility of producing the 1987 ASIFA International Workshop Project on the theme of "Love".

Further efforts of the Workshop Committee include plans for seminars to be held a Annecy '87 Festival May 28th to June 2nd, 1987.

BILIFA is an organization devoted to the teaching of animation. A new Board has been elected and is asking for close cooperation with ASIFA, especially in contacting teachers of animation worldwide. Inquiries may be sent to the ASIFA Secretary General, BP 426, 74020 Annecy Cedex, France, and will be forwarded to BILIFA.

China has joined ASIFA International with the acceptance of 11 new members, thereby constituting a new national group, ASIFA China.

England's John Halas, former ASIFA Secretary-General, is busy with arrangements for the publication of an international dictionary of animation terminology entitled The Language of Animation. The book will be printed in English and French, with illustrations by B. Dovnikovic. ASIFA support will be combined with assistance from other European agencies to make printing and distribution possible.

Louise Beaudet, Canada, has been selected to receive the 1987 ASIFA Special Award. Ms. Beaudet has dedicated her life to the spread of the knowledge of animation, through historical writings and research, and through her fundamental role in the founding of ASIFA Canada. Her activities with the Cinematheque Quebecoise has made it a true repository of animation.

RAISIN COMMERCIALS CAUSE BAD CASE OF SOUR GRAPES

The Wall Street Journal reports the story of a New York adman bringing suit against the California Raisin Advisory Board for copyright theft with their soulful raisins done by Will Vinton's Claymation Studios. Robert Reiter claims he had the idea first for a Plattsburgh, NY grape grower in 1983. Pretty soon the raisins may be singing "Here Comes the Judge".

1987 EVENTS 1987 MANIFESTATIONS 1987 EVENTS 1987 MANIFESTATIONS

ASIFA'S FESTIVALS

ANNECY (France): 28 May / 2 June

16es JOURNEES INTERNATIONALES DU CINEMA D'ANIMATION - ANNECY '87

Deadline for arrival of films: February 20, 1987
JICA, 4 Passage des Clercs, BP 399 74013 Annecy Cedex France phone: 50517814 telex: 309 267

HIROSHIMA (Japan): 21/26 August

THE 2nd INTERNATIONAL ANIMATION FESTIVAL - HIROSHIMA '87

Deadline for arrival of films: April 10, 1987
Hiroshima 87, 1-1 Nakajima-cho, Naka-ku, Hiroshima 730 Japan phone: (082) 245.0245 telex: 653765 HIRANIJ

VARNA (Bulgaria): October

5th WORLD ANIMATED FILM FESTIVAL - VARNA '87

Deadline for arrival of films: August 15 (approximately)
Bulgariafilm, 96 Rakovski Str., Sofia 1000 Bulgaria phone: 595061-884183 telex: 22447 FILMEX BG

* The ASIFA's patronage must be asked for each edition of the event / *Le patronage de l'ASIFA doit être sollecité pour chaque édition de la manifestation.*

OTHER FESTIVALS

JULY

LOS ANGELES (USA): 8/12

2nd LOS ANGELES INTERNATIONAL ANIMATION CELEBRATION

Competitive Deadline for arrival of films: March 1, 1987
Animation Celebration, 2222 S. Barrington Ave., Los Angeles, California 90064 phone: 213-473.6701

AUGUST

ODENSE (Denmark): 1/7

7th INTERNATIONAL ODENSE FILM FESTIVAL

Competitive Deadline for arrival of films: June 1, 1987
Odense Film Festival, Vindegade 18, DK-5000 Odense C, Denmarkphone: 9-131372, ext. 4294

OCTOBER

BRISTOL (Great Britain): 27/1st Nov.

THE ANIMATION FESTIVAL BRISTOL 1987

Not competitive
Festival Director Irene Kotlarz, 41B Hornsey Lane Gardens, London N6 5NY, G.B. phone: 1-341.5015

NOVEMBER

ESPINHO (Portugal)

11th INTERNATIONAL FESTIVAL OF ANIMATED FILM - CINANIMA 87

Competitive Deadline for arrival of films: 1st October (approximately)
Cinanima 87, Apartado 43, 4501 Espinho Codex, Portugalphone: 721621-724611

FRAME BY FRAME

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Chicago, IL
60645

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Mary Lou Haynes

Layout:
Keith Folk

Proofreading
Mary Lou Haynes

WOMEN IN FILM OFFERS SMALL COMPLETION GRANTS IN FILM & VIDEO. For guidelines, etc. contact Film Finishing Fund, Women in Film 6464 Sunset Blvd. #660, LA CA 90028 (213) 463-6040. Current funding deadline is March 1.

PAUL FREES, THE VOICE OF BORIS BADENOV, DIED NOVEMBER 2 AT AGE 66. Frees lived in Tiburon and was considered one of the great voice actors. He did the Pillsbury Doughboy, Frosty the Snowman, Rudolph the Red-Nosed Reindeer and lots of other characters plus worked as an announcer/ voice artist for other radio & TV ads, film sound tracks, etc.

ANIMATORS' CONSORTIUM FORMED IN NEW YORK. Members include George Griffin, Robert Breer, Susan Pitt, Maureen Sellwood, Jane Aaron, Emily Hubley, Henry Jones, Marilyn One, Sue Termbly Michael Zodorozny, Doug Frankel, Willy Hartland and Dave Fleischer. The group is trying to combat the "big budget' stigma connected to animation, and has produced a demo reel that covers a wide range of styles and concepts.

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ACA COLLEGE OF DESIGN HIRES NEW ANIMATION DIRECTOR

David March has been named Director of Animation at this Cincinnati design school. Mr. March who majored in animation at Yale University has worked for Dunn Productions, John and Faith Hubley; and independently produced work for the Learning Corporation of America, Sears, and General Electric. Best wishes to ACA in establishing their animation program.

WINSOR McCAY - HIS LIFE AND ART

John Canemaker's eagerly awaited biography WINSOR McCAY - HIS LIFE AND ART will be available by May, 1987. The large format Abbeville Press book is 11"x 13", and contains 224 pages with 200 illustrations, 35 in full color.

Winsor McCay (1867-1934) was America's earliest, greatest, and most influential master of the comic strip and the animated cartoon. This important first biography is beautifully illustrated with rare photographs, memorabilia, and original art. Canemaker thoroughly details the artist's development from his early years as a caricaturist in dime museums to famous New York newspaper cartoonist and animation pioneer.

The November/December 1986 issue of HOW - Ideas & Technique in Graphic Design features John Canemaker's article "Ruthless Animation." Eight pages in full color explain how Sally Cruikshank designed and directed the memorable opening credits for the Touchstone feature film RUTHLESS PEOPLE.

AFI HONORS JOHN CANEMAKER

The Independent Filmmaker Program of the American Film Institute presented THE ANIMATED FILMS OF JOHN CANEMAKER on Jan. 24, 1987 at the AFI in Los Angeles, CA.

The program included a live appearance by the filmmaker and a wide selection of work including rare animation cut from THE WORLD ACCORDING TO GARP, the new JOHN LENNON SKETCHBOOK, the award-winning BOTTOM'S DREAM, as well as the excellent documentaries REMEMBERING WINSOR McCAY and OTTO MESSMER AND FELIX THE CAT.

OF MICE AND MAGIC - Revised Edition

"OF MICE AND MAGIC; A HISTORY OF AMERICAN ANIMATED FILMS" by Lenoard Maltin and research associate Jerry Beck will be available in a new, revised edition by the end of the year.

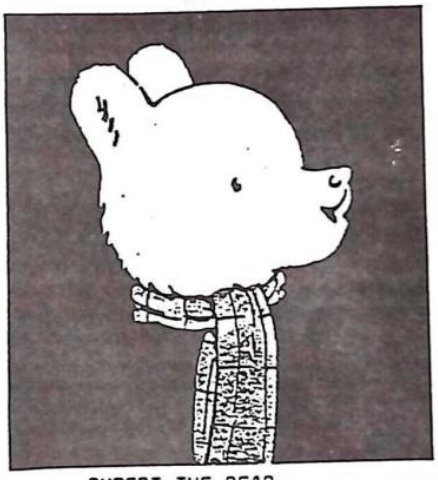
Of special note is the invaluable index of every animated theatrical short film from the sound era!

WE NEED FUNNY MOVIES!!!

OLIVE JAR STUDIOS is looking for original short comedy films, (16mm or Sup 8; nothing shot on video) for national television series, which will showcase the films.
The films should run at least 30 seconds, but no longer than 6 minutes, be of professional quality, and must have a sound track. They may be animated or live action, and must not have appeared on national television.
Films will be returned only if you enclose return postage and return address.
The producers of the show will pay money for all films which are selected (in exchange for 1-2 years exclusivity rights).

Send completed films or videotape copies to:

OLIVE JAR SHORT FILMS
P.O.Box 458
Brookline, MA 02146



RUPERT THE BEAR

During the holidays Pioneer Artists released its first children's program RUPERT AND THE FROG SONG on an eight-inch LaserDisc. The title track, the first of three short animated films, is based on Rupert the Bear, a character that has long been popular with British children. When this program was released on cassette in England last year, it became the best selling videotape in U.K. history.
RUPERT was produced by Paul MaCartney. The other two animations, SEASIDE WOMAN and ORIENTAL NIGHTFISH, showcase the talents of Linda McCartney and Wings. SEASIDE WOMAN, in fact, won the Golden Palm Award for best short subject at the 1980 Cannes Film Festival.

Penny Yrigoyen Animates BEATRIX POTTER Tales

The work is available on tape and includes 3 stories narrated by Sydney Walker. Brian McNamara is the producer of the 45 minute tape and Children's Video Library is the publisher.
Called "A Colorful Delight" by Video Times magazine (Sept. 86)

If action is not taken the next step may be far more radical. If the Canadian Animation Festival rears its ugly head under the direction of the same group of clods who botched the last one, don't attend. Don't attend, don't enter films, don't support it. Let it die and rest in peace.

David Daruszka
President

Send your Hamilton complaints to the following:

Canadian Consulate General
310 S. Michigan Avenue
Chocago, IL 60604

Minister of Communications
Canadian Embassy
Washington, DC 20036

Nicole Salamon
Secretary General, ASIFA
La Roseliere, Beau-Rivage
74320 Sevrier
FRANCE

Raul Servais
President, ASIFA
3, Dimmereieweg
B-8432 Middelkerkke
BELGIUM

7th INTERNATIONAL ODENSE FILM FESTIVAL

The Odense Film Festival is held in the spirit of Hans Christian Andersen, the famous fairy tale writer, born in Odense in 1805.

Films - LIVE or ANIMATED (up to 60 min.) 16mm or 35mm

Categories: Fairy Tales
Experimental - imaginative films.

Only films produced after Aug. 1, 1983 and not previously entered.

For pre-selection purposes, a video-cassette of the film on the U-Matic, Pal 625 or VHS PAL systems may be submitted not later than 15th May 1987. If films on video-cassettes are chosen by the pre-selection jury, a 16mm print or 35mm print must be sent to the Festival to arrive not later than 1st July 1987.

The entry form, together with at least three stills from the film and informative material, must be submitted to the organizers of the Festival not later than 15th May 1987.

Judges include James Broughton (USA, poet, filmmaker) & Borge Ring (Holland, film director, animator & cartoonist) among others.

Contact:
7th INTERNATIONAL ODENSE FILM FESTIVAL
Vindegade 18
DK-5000 Odense C
Denmark

Phone: +45 9 13 13 72, ext. 4294.

Festival Dates: Aug. 1-7, 1987
Odense, Denmark

Festival held in cultural center containing Denmark's Graphic Museum, the Museum of Photographic Art, and an international art gallery.

In the course of the week, school children will pruduce a number of small animated cartoons.

From ASIFA-SAN FRANCISCO Jan./87

Sullivan Studios, Don Bluth and Animation Union Settle Dispute.

Prior to Sullivan Studios moving to Dublin, Ireland in late November, they settled the dispute that non-union Sullivan was merely a "front" for Don Bluth Productions, a union studio. Sullivan paid the union $103,000.00 in back dues and $20,000.00 for legal expenses. The union had threatened to picket Sullivan's AN AMERICAN TAIL prior to the settlement. Meanwhile, AN AMERICAN TAIL receives a bilingual release. Spanish soundtracks (not the original cast) are playing in Los Angeles, Miami and Puerto Rico.

ART CLOKEY has opened a studio in the Bay area of San Francisco. The creator of GUMBY is working on a secret project of clay/model animation. More news to follow if and when this project gets into full production.

Remember ETCH-A-SKETCH? The classic toy (that allowed you to create pictures by manipulating 2 dials, and making line impressions on a screen) has entered the present with a new version called THE ANIMATOR! It retails for about $50 and features the ability to make your line creations "move." Simple fun, based on those mini, table-top arcade game versions, and just in time for the holidays.

NCGA'S COMPUTER GRAPHICS '87, Philadelphia, Civic Center, March 22-26. For details call the hotline 1-800-225-NCGA.

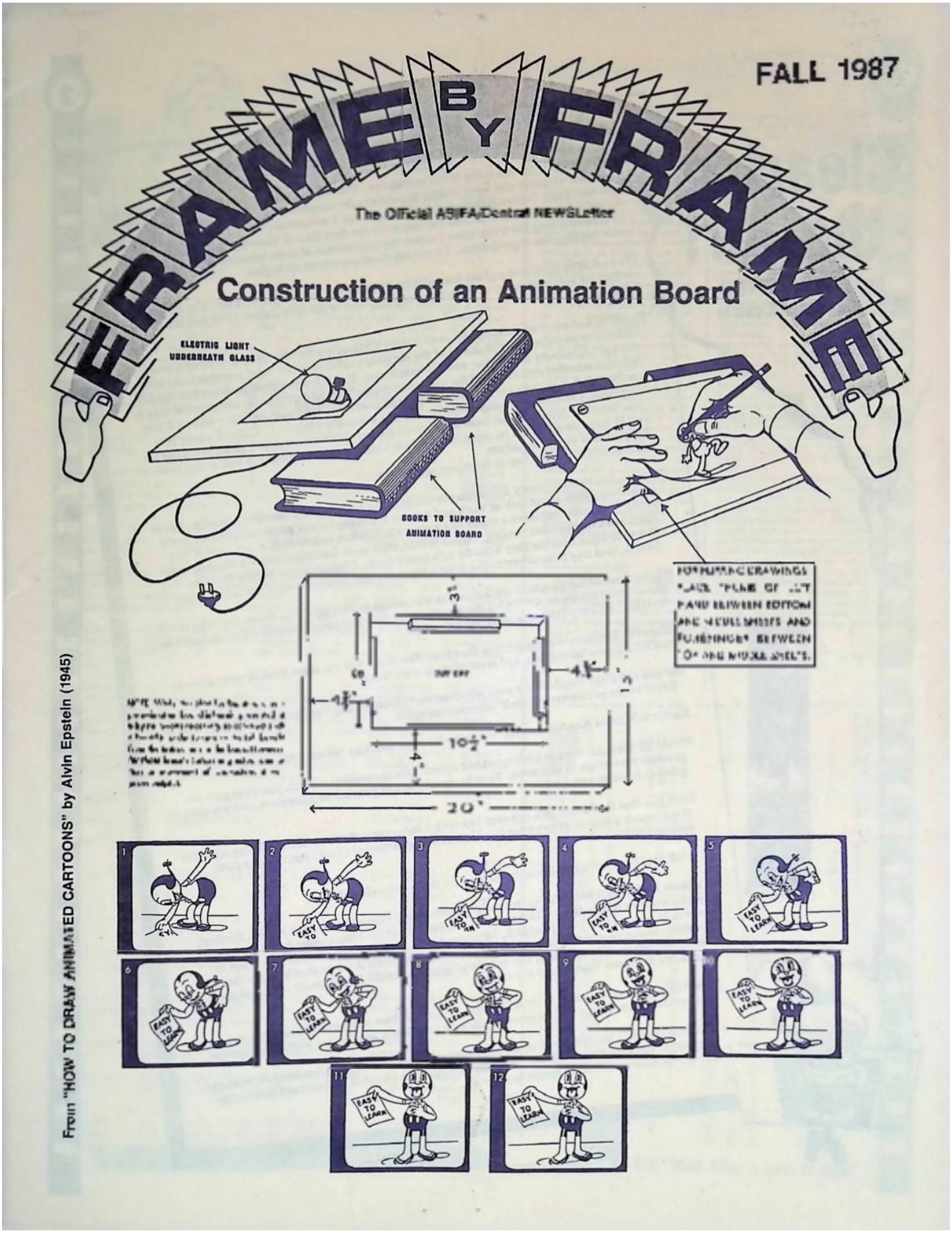
GET ANIMATED! UPDATE

Monthly newsletter focusing directly on the news of the industry, containing no reviews, articles, or artwork. The world of Animation from cartoons to TV, to computers, puppets and video!
Sample copy $3. Subscriptions are $25 (First Class) for 1 year/12 issues.

P.O. BOX 1582, BURBANK, CA 91507
Make checks payable to GET ANIMATED! (US funds only)

ASIFA

THE VOICE OF ANIMATION 11



From "HOW TO DRAW ANIMATED CARTOONS" by Alvin Epstein (1945)

FRAME BY FRAME

Newsletter of ASIFA Central, Midwest Chapter of the International Animated Film Association

SPRING/SUMMER/FALL 1990

THE SUCCESSFUL ANIMATOR

Interview with Jon McClenahan of StarToons Studios

Newsletter of ASIFA Central

FRAME BY FRAME

ASIFA Central

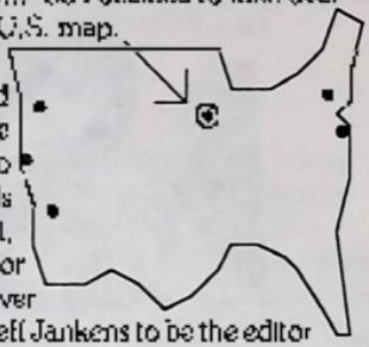
Midwest Chapter of the International Animated Film Association

Fall 1991

Letter *from the* PRESIDENT

After many years of running the organization almost single-handedly, and several years of threatening to resign, Dave Baruzska has finally said "Time Out!" and stepped down from the presidency of ASIFA. It looked like the ASIFA/Central chapter was going to fold.

It seemed to me, as a long time ASIFA member, and a midwest animator, that we could not let this happen. There are two active chapters on the East coast, in Washington and New York City. There are three active chapters on the West coast, in Los Angeles, San Francisco, and the Pacific Northwest. To not have a midwest chapter implies that there is no animation happening except on the edges of America. As we all know too well, we midwesterners do more things than sit and watch our corn grow... So I decided to take over the organization, and keep our little dot right in the middle of the ASIFA U.S. map.



For this year, I am committed to our publishing a quarterly newsletter, and to hold organizational meetings in Chicago to try to set up a more active network of members in that city. Unless Chicagoans step forward to coordinate local programming, I see the organization moving more towards a regional focus, trying to serve the larger membership base of the midwest, and increasing our visibility as animators working outside of the major markets. I have received a grant from Grand Valley State University, to cover the costs of postage and printing for our newsletter, and commandeered Jeff Jankens to be the editor for this year.

Our first organizational meeting will be in Chicago at Animation Plus! gallery on October 15th. We need the active input of Chicago ASIFA members at that meeting, where we will take volunteers for board and committee positions. If you cannot attend that meeting, but are interested in taking an active role, please leave a message at the gallery or on my machine (312-663-0614). For those members outside of Chicago, we need your ideas, your input, your suggestions for things this organization can do to serve our needs. And we need volunteers!

For those of you who wonder what David is up to these days, he and Mary have bought a house, and instead of coordinating memberships, organizing meetings and writing and editing the newsletter, Dave is investing his time fighting red ants, fixing walls and fireplaces, patching roof leaks, painting. He's agreed to stay active with the chapter, and to work with others to coordinate some ASIFA programming in Chicago.

I will look forward to your input, and your active participation. Let's keep our dot on the map.

Deanna Morse

Deanna Morse is an animator and an Associate Professor of film and video in the School of Communications at Grand Valley State University, Allendale, Michigan. This year, she is on sabbatical, and is studying computer animation at the School of the Art Institute of Chicago. She is also currently producing two animations for Sesame Street.

NEWS

Animation is a billion-dollar business according to a marketing report for investors. The figure is misleading, however, as it reflects only the amount major features and video sales have generated over the past ten years. But the report does show some amazing grosses for the industry including almost $600 million in 1988 and about half that last year. As for individual feature releases, *Roger Rabbit* had the biggest gross with $154,112,000 followed by *The Little Mermaid* at $84,355,000 and *Oliver and Co.* at $53,279,000. The fourth and fifth place films were *Land Before Time* at $48 million and *American Tale* at $47.5 million. The only programs of shorts on the list are the 2nd Animation Celebration at $1.5 million and the 22nd Tournée at $768,000. The report was published by Kragan and isn't completely accurate, but it does suggest that there is money to be made in animation!

ASIFA-Canada reports that Mary Newland is still working towards a feature. It will now be called *Flame Job*. Danny Antonucci is directing a sequel to *Lupo the Butcher* called *Meat the Family*. Cordell Barker is still rewriting the script of his first short since *Cat Came Back*. "It will probably not be called 'Death to Spiders,'" he says. Brad Caslor is working on a black comic fair-trade called *Cockroach*. Richard Condie has a new film out called *The Apprentice*, and will star in a documentary about him, Caslor, and Barker called *Cel Mates*.

"Moving East to Montréal" the newsletter reports several new works are about to be released, including Ishu Patel's *Divine Fate* which will be released next year, Heidi Blomvist's *The Alchemist*, Christopher Hinton's *Blackfly* based on a Canadian song, Les Drew's *Every Dog's Guide II*, Bob Doucet's *Second Debt*, and John Weldon's *The Lump*.

There was also a paragraph which read: "*Dinosaur Project* (working title), coordinated by Marcy Page, brings together 13 animators from across Canada for a collection of humorous and serious vignettes about dinosaurs. Page, NFB animator John Weldon, and freelancers Pierre Veilleux, Veronica Soul, Jon Minnis, Bill Maylone, Louis Piche, Pepita Ferrari, Daniel Schoor, and Brian Duchscherer have each created sequences, some of which have been incorporated into an NFB documentary about recent dinosaur finds, as well as an independently co-produced feature-length documentary and PBS *Nova* special."

The current quarterly magazine also has news of dozens of other projects just finished or in the works, photos of animators being silly at Ottawa '90, another couple of articles on the late great McLaren and the new two-hour documentary on his creative process, and other fine articles.

Disney Studio Chairman Jeffrey Katzenberg has announced that sometime in 1996 or 1997, *Fantasia Continued* will be released in theatres. *Fantasia Continued* will contain parts of the original *Fantasia* plus new segments that will replace certain portions of the 1940 version. Possibly three new segments will be included in the new version, and they will be produced by the same team that did *The Little Mermaid* and the upcoming *Beauty and the Beast*. Disney has tentative plans to add new segments to *Fantasia* every few years so that the film can be rereleased on a regular basis, each time with a new twist.

Volunteer for ASIFA Central

Get Active!

NEW PUBLICATIONS

Felix, The Twisted Tale of the World's Most Famous Cat

This book was written by John Canemaker and covers the first successful series in which the star had a well-defined personality. The book centers on the great films of the 20's. It is available from Pantheon Books for $30. with 180 pages and lots of illustrations (some in color)

Animation Magazine

The cover story of the May/June issue is an article on Nick Park and Aardman Animation. It also features an article on the first animated TV commercial, more collecting stuff, trivia, production news, and much much more. Their new address is 4676 Admiralty Way Suite 210, Marina Del Rey CA 90292. (213) 313-9212.

Animato! #21

This magazine is full of info for animation fans. This issue includes an interview with Disney director Mike Gabriel, another with designer Maurice Noble who worked on Disney and Warner Bros. classics, details on the features released on tape by Streamline Pictures, an episode-by-episode guide to *Tiny Toon Adventures* including credits and plot info, and much much more. Subscriptions are $10 for 4 issues at PO Box 1240, Cambridge MA 02238.

Make Your Own Animated Movies and Videotapes

Yvonne Andersen, head of the Yellow Ball Workshop for kids and instructor at Rhode Island School of Design, has written a book that "should start any beginning animator off on the right foot." There are sections on flat, 3-D, and video animation, as well as special effects, computer animation, editing, and sound tracks. This 176-page hard cover book has 200 photos and 50 drawings. From Little Brown and Co., 1991; $19.95 + $3 s&h. Write to: Yellow Ball Workshop, 62 Tarbell Ave, Lexington MA 02173.

American Animated Films: The Silent Era 1897-1929

Denis Gifford wrote this amazing book about the filmography of American animated films produced before the advent of sound. Published by McFarland & Co. Send $29.92 + $2 s&h to: PO Box 611, Highway 88, Jefferson NC 28640.

Emile Cohl, Caricature and Film

This monumental monograph by Donald Crafton is at once a biography, a critical interpretation of Cohl's graphic and cinematographic work, and an indispensable filmography for all archive and historical work dealing with the film-maker's productions. Published by Princeton, 1990.

The Encyclopedia of Animated Cartoons

This newly revised comprehensive resource is full of detailed information on every animated cartoon production from 1911 up to the present. Fully illustrated, with over 1,000 entries on silent cartoons, theatrical sound cartoons, full-length animated features (which includes complete summaries, side notes from producers, and tech credits), TV specials and cartoon series (including premier and rebroadcast dates, and episode titles), and Academy and Emmy award listings of both winners and nominees. With index. Send $40 to: Facts On File, Inc. 460 Park Ave S., NY NY 10016 7382. (212) 683-2244.

Six New Animated Videos from Expanded Entertainment

Titles include: "New British Animation from Channel 4," "Paul Driessen Animator," "Aardman Animations: The Lip Sync Series," "22nd International Tournée of Animation," "The Animation Celebration Collector Series: Volume 1", and "Outrageous Animation: Volume 2." Send $39.95 and $3.50 s&h to: Expanded Entertainment Animation, PO Box 25547, Los Angeles CA 90025.

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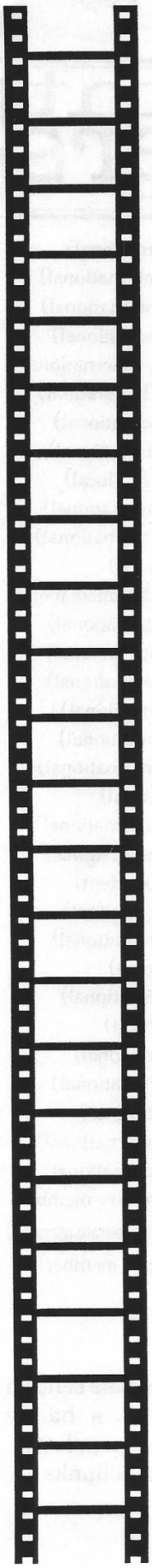


ASIFA

Association Internationale du Film d'Animation

frame by frame by frame by frame by frame

newsletter of ASIFA/Central

spring 1992 EDITION

ATTENTION!

There was an ASIFA/Central meeting on March 8, 1992. There will be another meeting on April 12 (which is Palm Sunday). You probably already knew this, though, since **ASIFA/Central meetings are held on the second Sunday of every month.**

WHEN? 1:30 - 2:00 = potluck munchie gab session!
2:00 - 3:30 = meeting.

WHERE? Animation Plus! Gallery,
790 N. Milwaukee Avenue,
Chicago IL 60622

WHY? Because we **like** you!

Frame By Frame, Published by ASIFA/Central, the Midwest Chapter of l'Association Internationale du Film d'Animation (the International Animated Film Association).

Please send any correspondence to:
ASIFA/Central,
790 N. Milwaukee Avenue,
Chicago IL 60622.

Editor, Design & Layout - Jeff Jankens

Contributors: Deanna Morse, Byron Grush, Sergey Mavrody, Len Kohl

Computer, mailing, and printing services provided by Grand Valley State University, Allendale, Michigan.

ASIFA/Central is a not-for-profit corporation registered in the State of Illinois to promote the art of animation through its programs.

current members

(of ASIFA/Central, that is!)

Gigi Alandt, Detroit, MI (international)
Ted Bailey, Grand Rapids, MI (international)
Leslie Bishko, Columbus, OH (international)
Dan Cascardo, Chicago, IL (international)
Marie Cenkner, Highland Park, IL (international)
Jessi Ching-WanChan, Chicago, IL (student)
Eileen Claffy, Aurora, CO (international)
Dave Daruzska, Chicago, IL (international)
Monica Dougherty, Chicago, IL (local)
George Eastman, Chicago, IL (international)
Jeanne Flanigan, Norman, OK (international)
Stan Fuka, Denver, CO (local)
Gavrilo Gnatovich, St. Louis Park, MN (international)
Byron Grush, Naperville, IL (international)
Mary L. Haynes, Chicago, IL (international)
Tim Hodge, San Antonio, TX (international)
Stan Hughes, Chicago, IL (international)
Helen James, Midland, MI (international)
Paul Jessel, Highland Park, IL (international)
Lennie Kohl, Chicago, IL (local)
Carol Lacca, Williamston, MI (international)
Sergey Mavrody, Chicago, IL (international)
Bill McGraw, Windsor, WI (student)
Tracy Miller, Cincinnati, OH (student)
Deanna Morse, Chicago, IL (international)
Bill Naras, Chicago, IL (local)
Laddie Odom, Chicago, IL (international)
Chris Oster, Chicago, IL (local)
Mike Riley, Chicago, IL (international)
Dan Scanlon, Clawson, MI (international)
Terry Schoen, Lexington, KY (local)
Marla Schweppe, Evanston, IL (international)
Charles Scott, Iowa City, IA (international)
Gordon Sheehan, Evanston, IL (honorary member)
Stay Tooned Gallery, Barrington, IL (Corporate member)
Startoons, Chicago, IL (Corporate member)

• list as of 2/8/92 •

☞ If your name is not listed, please send in your renewal for 1992. There is a handy membership form included with this newsletter. Additional donations are welcome! Thanks for your support of ASIFA/Central!

festivals

WALES -
Just so you know, the **International Animation Festival** will get underway in Cardiff, Wales at Saint David's Hall from March 10-15, 1992. Special themes and programs for this year will be varied (as usual): Japanese animation, New York independents and the 'avant garde' scene, and 'B' movie cult favorite features and series.

CHICAGO -
The **9th Annual Chicago International Children's Film Festival** will run for ten days, from Fri Oct. 9 through Sun Oct. 18, 1992. Entries of entertainment films, videotapes, and television programs for children, will be screened by two independent juries: one comprised entirely of children, the other of filmmakers, critics, educators, and parents. All materials must be subtitled or dubbed into English, and only productions completed in 1990 or later will be accepted. Entry forms and preview copies must be received by June 1, 1992. For more info: CICFF/1992, Facets Multimedia Inc, 1517 W. Fullerton Ave, Chicago IL 60614. Phone 312.281.9075.

ANN ARBOR -
The **Ann Arbor Film Festival** (March 17-22) & 30th Anniversary Conference: "30 Years and Beyond: Celebrating the Independent Filmmaker" (March 13-16) will have 20 filmmakers presenting workshops, lecture/screenings, and panels at the conference. Animators include Jim Duesing, Paul Glabicki, and Deanna Morse. They all will describe their recent work in computer animation, among other topics. There are several scheduled workshops on animation & optical printing. Every night at the festival, there will be film screenings, with the award winners shown during the weekend (March 21-22). The conference fee is $75. For more info contact: AAFF, PO Box 8232, Ann Arbor MI 48107. Phone 313.995.5356.

casino fling

whoopee!

The **Cystic Fibrosis Foundation of Chicago** will be having their black-tie-optional fundraiser - the **Casino Fling** - at the Shedd Aquarium on Saturday April 25, 1992, where they hope to raise at least $140,000. This event should attract about 600 people for a night of dinner, dancing, prize auctioning, and gambling. Tickets to the event are $125 per person, and prizes range from fur coats (synthetic, I'm sure), to sports memorabilia, to trips to Europe. They are in need of donations of animation art and collectibles to auction off. All items must be received by Monday April 20. For more info: Patti White, CF Foundation, 150 N Michigan Ave suite 400, Chicago IL 60601. Call 312.236.4491.

event!

Animation: Pictures on the Move is an exhibit at the Chicago Children's Museum at North Pier, which lasts through April. Several ASIFA members are involved with the exhibit. Jim Lentz of Stay Tooned! gallery donated cels, Marie Cenkner & Paul Jessel of Animasaur Productions built an exhibit that shows the armature and foam puppet which they use to animate the helping hand for Hamburger Helper ads. Deanna Morse donated a phenakistoscope and work from her animation with Rose Rosely for *Sesame Street*. Several members are volunteering time as on-site animators: including Len Kohl, Monica Dougherty, and Dan Cascardo. Hours are: Tues.-Fri. 12:30-4:30pm, Sat.-Sun. 10-4:30pm. If you go Thurs night from 5-8pm, it's F - R - E - E !

school of the art institute

The School of the Art Institute of Chicago has three departments, where students are doing animation: Film, Video, and Art and Technology. Students have a wide variety of courses and techniques. Particularly the Art and Technology Department has courses which are taught by instructor Sheldon Brown: 2D Computer Animation (Amiga-DeluxePaint4, DeluxeVideo, DisneyAnimationStudio, LifeBoard, PerfectSound), Introduction to 3D Computer Animation (Amiga-Imagine), Advanced 3D Computer Animation (Iris-Alias3). Art and Technology has its own editing workstation and image processor, the VideoToaster.

Another class which is related to animation is Computer Holography, taught by Eduardo Kac. The Art Institute is one of the few schools in the country where this is taught. Students make a computer animation, using Macintosh (Swivel, MMDirector3.0). Then they use Bolex cameras to shoot it frame by frame onto the film. The film is then used to project it onto the holographic film and create a hologram.

written by

Sergey Mavrody

board bios

The following is a little bit of biographical material on your new ASIFA/Central board members, excepting those of Marie Cenkner, Bill Naras, and Marla Schweppe.

DAN CASCARDO

is an artist/entrepreneur working out of his own studio at 219 West Chicago Ave #4R, Chicago IL. His business is the creating and marketing of new products, as well as graphic design, illustration, cartoons, and storyboards for animation. My ambition in animation is to produce and direct my own animated shorts and participate in local and international film festivals, as well as commercial syndications. For info or art services call (312) 335.8262.

DAVID DARUSZKA

has been a member of the ASIFA board of directors since 1978. In his 12-year association with ASIFA, he has served as program director and president. He currently works as the technical manager of a computer graphics company. He also continues to work on a number of independent video projects.

MONICA DOUGHERTY

...a number of years ago, while living in New York, she had some hands-on experience at making a small animation during a film class, and has been hooked ever since. During that time she has also worked as an assistant to the producer for NBC Sports. After moving back to Chicago, she worked for a long time as a freelance graphic designer/illustrator. This past June, she received her M.A. in art therapy. Her thesis explored the use of film animation as a therapeutic technique. The end result of the thesis was a 3-minute stop-action animation which she produced with four developmentally disabled women. She hopes to continue to utilize animation in her future art therapy work, and also for her own enjoyment. She plans to begin work on her own animation sometime this spring. She lives on the northwest side of Chicago with her husband and two children, ages 5 & 3.

BYRON GRUSH

teaches at Northern Illinois University, instructing students in Electronic Media. He has made many animated films, including two shorts called *Why We Fight* and *Scissors, Paper, Stone,* for which he won an award from the Illinois Arts Council in Media Arts. Generally, he produces one animated film a year, and is working on a computer project called InterJam, which is a collaboration of many animators networked together by computer (see article in Winter 92 edition of *Frame by Frame*).

MARY LOU HAYNES

has been active in ASIFA since 1976, and has served on the animation jury for the Chicago International Film Festival since 1987, as well as being the jury coordinator for the festival in 1991. Some of her interests include music, interactive multi-media, holography, computers, film, telecommunications, and literacy. Mary Lou specializes in computer security, and is also a composer, musician, vocalist, and narrator.

LEONARD KOHL

is a freelance cartoonist and writer. He is a part-time student at Columbia College, taking animation film classes. He wrote an animated film column for the newspaper "Classic Images" for several years. He has been a member of ASIFA for about ten years. He enjoys all kinds of animation,

but has a soft spot in his heart (and possibly his brain) for classic Warner Bros. cartoons, Max Fleischer "Popeyes" and classic "Mickey Mouse" cartoons of the '30's. Currently, he is now involved in an animation workshop for the Children's Museum at North Pier.

JIM LENTZ
owns and operates the **Stay Tooned! Animation Gallery** in Barrington IL, with his wife, Tracy. **Stay Tooned! Gallery** is the result of Jim & Tracy's long-time love affair with the art of animation. They sponsor a yearly celebrity animation lecture series that includes a who's who of animation - both young and old. They are currently undertaking the opening of their second animation gallery. Jim & Tracy have been a corporate sponsor of ASIFA for the past two years. They also sponsor a free series of lectures on animation for the elementary and high school art class programs in the northwest suburbs of IL. **Stay Tooned!** is located at 220 South Cook Street in Barrington IL. Lecture series dates can be obtained by calling the gallery Tues-Sun at (708) 382.2357.

SERGEY MAVRODY
has received many awards and grants for animated films and graphic design, and has recently become more and more involved with computer animation. Born in the former USSR, he has a Master of Fine Arts from the Institute of Cinematography in Moscow, where he served as art director for a couple years, and studies computer graphics at the School of the Art Institute of Chicago. He has had computer experience on the IBM, Amiga, Mac, and Iris platforms, and lives in Chicago with his wife and daughter.

DEANNA MORSE
is an animator and independent film & video maker. Her films have been screened internationally, and are represented in a variety of collections, including the Metropolitan Museum of Art in New York City. Her recent work includes installation pieces, and animated shorts for *Sesame Street*. She is an Associate Professor in the School of Communications at Grand Valley State University, Allendale MI. She is currently on sabbatical, studying computer animation at the School of the Art Institute of Chicago.

JIM RICHARDSON
was born in Florida and moved to Chicago in 1982, where he attended Columbia College. Four years later, he graduated with his film *Cat & Rat*, which won the ASIFA/East Animation Festival as well as a Student Academy award in 1988. In the Spring of 1989, he began teaching animation at Columbia College, and is still teaching. Since *Cat & Rat*, he has done freelance work in animation around Chicago, gotten married, and picked up four cats. He and his wife Gina are currently trying to get **Atlas Animation** off the ground, as well as a company called **Flipbook Greetings** that produces flipbooks for weddings, birthdays, anniversaries, etc.

MIKE RILEY
has been a member of ASIFA since 1979. He has attended animation festivals in Ottawa, Toronto, & Los Angeles. He has served as an animation juror for the Chicago International Children's Film Festival, the American Film & Video Festival, and the Chicago International Film Festival. He worked on the J.P. Somersaulter film *Yo-Yo the Clone Too* and spends his days teaching mathematics at Near North Career Metro High School.

spotlight

Battle Creek's **Animating Apothecary** studios (107 N. 27th St., Battle Creek MI 49015) has been steaming through several projects since its developer, Jim Middleton, decided to put aside his pharmacy jacket and concentrate on animation. His 7-minute *Cereal Symphony* was recently completed for the local arts council as a promotion for the city. Using a variety of animation techniques, it shows a community at odds with its own evolution. A sequel, *Cue the City*, is currently in production and will highlight the changing face of Battle Creek, "where regularity is a religion and every parking lot has a story." Never getting far from his original profession, Middleton is also completing a promo short for pharmacy technicians for his State's pharmacist association. While not designed as an animated piece, it does feature stop-motion sequences in the opening credits. He also hopes that his long-delayed *Side Effect* will be ready for the 1992 Ottawa festival.

good4u 2c!

The National Film Board of Canada's Animation Festival, a celebration of the board's 50th anniversary, is a feature-length compilation of the NFB's past and present works, which also includes world premieres of 11 new productions as well as classic moments from 5 award-winning films of the past. The feature was released theatrically by **Expanded Entertainment** on December 27, 1991, and the 20 prints will continue touring the US and Canada, eventually playing in more than 350 cities.

The 11 world premieres included in the Festival are:

Two Sisters, by Caroline Leaf, who was just awarded Grand Prize at the Fourth Los Angeles International Celebration, etched directly onto 70mm film stock to create her piece.

Jours de Plaine, by Réal Bérard & André Leduc, created in pastel crayon.

The Apprentice, by Richard Condie, a cel animation.

Strings, by Wendy Tilby, who painstakingly painted on glass to create her film.

Blackfly, by Christopher Hinton, employs pencil crayon drawings on paper with an inked outline cel overlay to create a "coloring book" effect.

The Balgonie Birdman, by Brian Duchscherer, uses molded latex puppets to make this 3-D model animation.

The Irises, by Suzanne Gervais & Jacques Giraldeau, comments on the art world's out-of-control bidding practices.

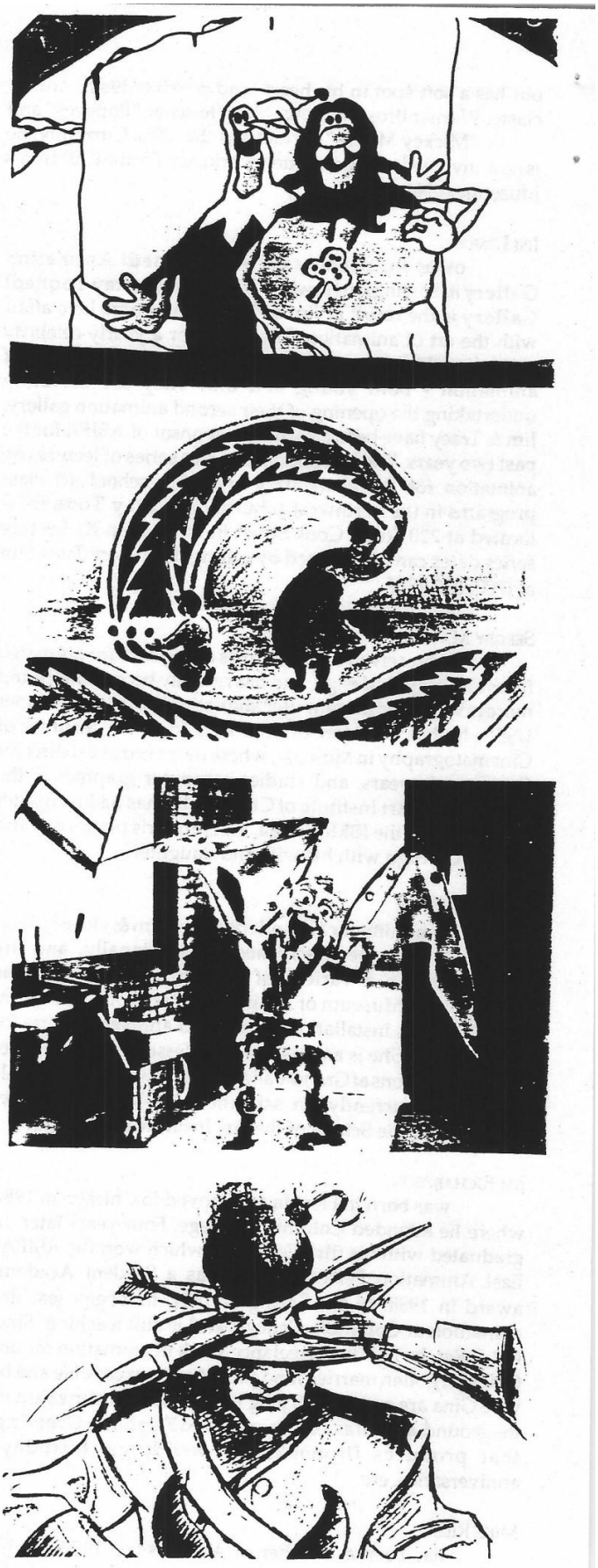
Every Dog's Guide to the Playground, by Les Drew, is a cel-animated sequel to *Every Dog's Guide to Complete Home Safety*.

Ottawa '90 Signal Films, produced by Yves Leduc, is a collection of 5 trailers made for the Ottawa '90 International Animation Festival, including techniques of scratching on film, paper cut-outs, puppet animation, pinscreening, drawing on paper, and computer animation.

Para Sight, by John Weldon.

Lump, also by John Weldon, which combines found materials and digitized faces.

Let's all hope that we get the opportunity to see it...coming to a city near you!



news of schools

written by: *Byron Grush & Sergey Mavrody*

This issue we start a new column which will deal with news and information about ASIFA/Central area schools where animation is taught. We want to know what you are doing at your institution, so send us some news!

Want to study computer animation? Susan Van Baerle teaches computer animation at Texas A & M University. She sent us this information about their program. Texas A&M University offers a Master of Science Degree in Visualization which includes an emphasis in 3D computer animation or in multi-media. There is a Ph.D. possible through Department of Architecture. Approximately 10 new Masters students are admitted for fall semester each year. They have a 17,000 sq.ft. $4.5 million laboratory consisting of 13 SGI's including a VGX and a 4 processor power series, 10 sparcs, 2 NEXT, 2 broadcast quality video studios and access to a CRAY 2 YMP 116. There are 8 faculty and 7 full time staff. Foreign students must pass English TOEFL and ELPE exams. Tuition fees: App. $3,400 per year. Grants and graduate research assistantships are available. The date for application for fall 1992 March 31st (foreign students February 1st).

Texas A&M University, Visualization Laboratory, College of Architecture, College Station, Texas 77843-3137 tel: 409.845.3465 fax: 409.845.4491 Contact person: Susan Kirchman, Director of Educational Programs.

We received some news from Bill Barber, a free-lance animator and teacher living in Madison, Wisconsin. Bill recently completed teaching two 10-week classes at the University of Wisconsin Continuing Education in the Arts Program, for ages 8 through 14. There students were introduced to animation by drawing on film, building zoetropes, pixilation, flip-books and 3-dimensional animation as well as an introduction to extremes and in-betweening. A second class went on to study 2D animation through bouncing-ball, cycles and walks. Bill will be offering the children's class again this summer in Minneapolis, Minnesota through the Hennepin Technical College's Gifted Education Services.

We hope this column will grow in the coming issues. We need your input to make that happen. We would also like to form an ASIFA School Network by enlisting at least one person from each institution as a contact. Your school need not be an "animation school" or even offer any courses in animation: just an interest in animation is enough. As an ASIFA contact at your school you can help us "spread the word" and help with recruitment and the exchange of information. We can't offer any special deals other than to assure you that your involvement will be appreciated and valued. Actually, how about a tee-shirt or a bumper-sticker?

ASIFA/Central sponsored a public program, the "**Hoppity Goes To Town**" 50th Anniversary Celebration on January 12 in Chicago. The event honored ASIFA/Central member Gordon Sheehan, one of the Fleischer studio animators who worked on the film.

The celebration included an introductory welcome to the audience, screening of the film, a raffle of animation related prizes for the children in the audience, remarks by Gordon Sheehan and questions from the audience, and a slide show which described the making of the film.

Thanks to board member Bill Naras, who coordinated the show, and produced the informational slide show for the event. Bill managed to get a great deal of publicity for the screening, including radio interviews and newspaper articles and photos. Thanks to Talman Bank for donating their theater for the screening. And thanks, too, to all board members who donated their time at the event.

the stay tooned! gallery

written by: *Lex Kohl*

If someone were to ask me - someone who didn't know me very well - why a city kid would go all the way to Barrington? To visit a small animation art gallery on a Saturday night - well, I'd probably have a lot of explaining to do. Now, if this person were to go with me, he or she (preferably she - a gorgeous brunette would be nice) would discover something. Despite the smallness in size, and despite the fact that neither one of us would probably have enough money to buy any of the major art for sale (in particular, the fantastic classic Bugs Bunny limited edition cel form McKimson Studios! Hungowa! Sorry, sorry! Lost my head), we would be treated as one would treat a favorite guest. If it was near Halloween time, you might see pumpkins around the outside of the gallery. If it were a tad chilly outside, a container of hot cider, cups, apples and caramels might supplied on a table out front. If it were a sultry, hot summer night, you might see cool-looking sandwiches and an ice-filled drum of soda pop waiting for you.

The front entrance of Stay Tooned! gallery in Barrington, Illinois.

Here is a "Limited Edition cel from the Walt Disney Classic, Cinderella. It is just one of the huge collection of original production cels, drawings, lobby cards and posters for view and for sale in "The Art of Cinderella" which was on display at Stay Tooned! gallery from Feb 1st through the 29th.

Now, this is in addition to listening to and meeting the guest of honor: a voice artist like Lucille Bliss (Crusader Rabbit, Smurfette) or June Foray (Sylvester the Cat's other nemesis - Granny, Natasha Fatale from *Rocky and Bullwinkle*), an animator like Mark Henn (*The Little Mermaid, Beauty & the Beast*), 'golden age' Disney animator Bill Justice, animation author Joe Adamson, biographer of Tex Avery, Walter Lantz and Bugs Bunny, or even a man taking well thought-out steps to insure that his father, animation director at Warner Bros., Robert McKimson will be 'forgotten' no longer. I'm not finished. Now, suppose that you couldn't afford to buy a framed animation cel or drawing? Or a 3-D-like small stand-up figure of one of your favorite characters? Or maybe one or two videocassettes, calendars or books at a more than reasonable price? Would you be treated like a bum? No sir, you would not. You would be given a good-looking xerox copy of a drawing, or a postcard that you could get personally signed by said guest of honor!

Actually, animation cel and art collectors will find prices at Stay Tooned! pretty reasonable compared to some of the other galleries. You can pay as little as $50-70 for cels of TV commercial animation stars like Cap'n Crunch, the Raid bugs, and that famous Star-Kist tuna spokesman, Charlie. Regarding some of the more expensive pieces, ask about a lay-away plan that just might fit your budget. The other items for sale are also priced

affordably. In fact, books that suddenly go out of print are often priced ridiculously high at some animation art galleries. Not so at Stay Tooned!. When Joe Adamson appeared, copies of his "The Walter Lantz Story" book were sold at list price - or they may have been at discount. I do know that one gallery was selling Shamus Culhane's biography at really high prices, when you could buy *autographed* copies at a reasonable price from *Whole Toon Catalogue* at the time.

Despite the relatively small size of Stay Tooned! gallery, the layout of the artwork has been well thought-out, and there is a good-sized selection of original production cels, the "Limited Edition" cels, original pencil drawings or paintings from Disney, Warners, Jay Ward, Hanna-Barbera and other studios. There really is something of interest for the animation fan. Some of the cels you may see at other galleries, but some of the artwork is one-of-a-kind.

This writer's personal favourite, a "Limited Edition" cel taken from the classic pose of Bugs Bunny by director Robert McKimson. It has remained the definitive Bugs Bunny pose since 1943. The richness of color on this cel is really something!

Here's something else too, that Stay Tooned! has done. In the event of a huge crowd gathering (which was the case for Disney animator, Mark Henn), those who can't get into the gallery to hear and see the presentation, can at least hear it outside through speakers. Also groups are assembled one at a time to meet the guest of honor.

If you have a real interest in animation, Jim Lentz, his wife Tracy, and Bill King will make you glad you made the trip. Maybe one of the real secrets of Stay Tooned! gallery is that the owners have a love of animation as deep as many of the gallery's buyers and browsers. It is more than just a business. I would suggest that you keep reading our newsletter, or better yet, write to Stay Tooned! for their own newsletter, as to what's up ahead. Don't forget to circle the date (almost made a bad pun) in your calendar.

Jim Lentz tells me that Ken Boyer, one of the *Tiny Toon Adventures* directors will give a lecture on the making of *Tiny Toon Adventures*, and Warner Bros. animation today - scheduled for April 11. On May 16, Don Messick, the voice of Mutley, Astro, Dr. Quest, Boo-Boo Bear, to name a few, including his newest character voice as Hamton Pig of the *Tiny Toons* gang, will talk about his work. In June, Joe Barbera of Hanna-Barbera may possibly appear as well.

Stay Tooned! is easily accessible via Chicago public transportation. For more info call either of the Lentz's or Bill King at 708.382.CELS. The address of the gallery is 220 S Cook St suite 103, Barrington IL.

Bud, Irma, and Butch from *The Hogg Family*, sent in by Tim Hodge, head animator of Willming Reams Animation, Inc.

info:

There is a Chicago-based BBS that is devoted to the arts, called *The Abyss*. Call them at 300, 1200, or 2400 bps at 312.292.1791.

animation & *the Law* newsletter

The law firm of Sheldon & Mak has a free newsletter that should prove to be very useful to us animators. The *Executive Report on Intellectual Property* provides useful info for people and businesses on issues affecting their intellectual property rights - namely their patents, trademarks, copyrights, and trade secrets. If you would like to get this newsletter, contact: Sheldon & Mak attorneys, 201 S Lake Ave suite 800, Pasadena CA 91101. Phone 818.796.4000 or 213.681.9000.

videos!

State of the Art of Computer Animation is a 60-minute video containing some of the most imaginative and dazzling computer animations. Fantasy, ultra-realism, commercials, music, comedy, and romance - but no sex! Only $9.95 from The Computer Museum Store, 300 Congress St, Boston MA 02210. Phone 617.426.2800 x307.

this newsletter can be RECYCLED

in remembrance

Wang Shu Chen, the animation director at the Shanghai Animation Studio, died of cancer on November 23, 1991. At the time of his death, he was working on a Chinese-Italian co-production of *Turandot*. As a Chinese Moslem, he believed in ASIFA's *One People* collaboration by Moslems and Jews, and made a wonderful brush-painting animation illustrating a poem by Kahlil Gibran. His film *Selecting Beauty* (which is now distributed by Expanded Entertainment) was featured at the Shanghai Animation Festival. Among others who may have known Wang Shu Chen, ASIFA member David Ehrlich became good friends with him in 1988, and describes him as "a very gentle and kind man who could work intensely on his own beautiful work and yet stop immediately if one of his co-workers needed help."

WHAT'S AHEAD

Well, folks, here's a preview of coming attractions for the next edition of *Frame By Frame*: Summer 1992.

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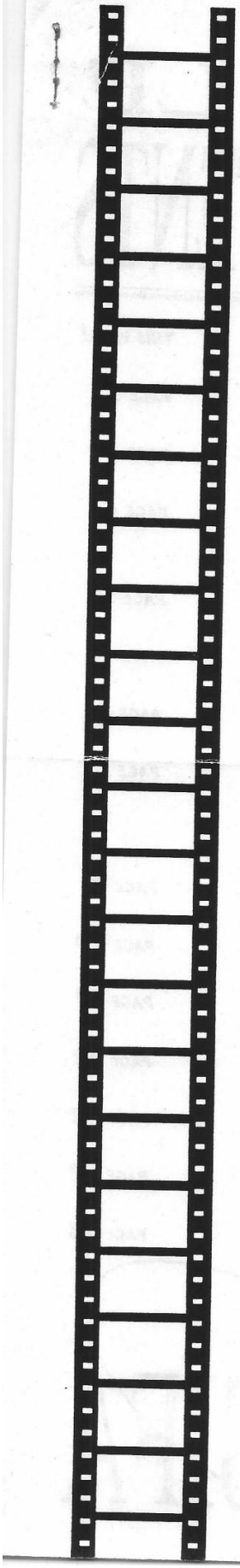
promised in the Winter 1992 edition, we will be having a directory of cel and computer animation companies in the entire **midwest**. This does *not* mean just the Chicago area! So please send in some info about your company!

•

article by Len Kohl: Jon McClenahan and StarToons.



ASIFA

Association Internationale du Film d'Animation

frame by frame by frame by frame by frame

newsletter of ASIFA/Central

Summer 1992 EDITION

Letter from the PRESIDENT

The next full board meeting will be on Friday, May 8, at 7pm at Animation Plus! Gallery. We will plan to chip in and order pizza or Chinese food for those who will want to munch during the meeting. At that meeting, committee members will present reports about the projects that they are undertaking, and we will ratify our mission statement. Committee members have agreed to bring reports in writing to expedite our decision-making during the meeting time.

The Anijam committee and the Programming committee have both had great meetings, with project plans and programming ideas. See the Anijam notice in the newsletter, and call Dan Cascardo or Jim Richardson if you are interested in participating. More info on programming in the future...

Thanks to ASIFA/Central members who have shared their ideas about what this organization can be. Please contact any of us with ideas or suggestions on any of these projects.

Deanna Morse

Deanna Morse is an animator and an Associate Professor of film & video in the School of Communications at Grand Valley State University, Allendale, Michigan.

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Join ASIFA

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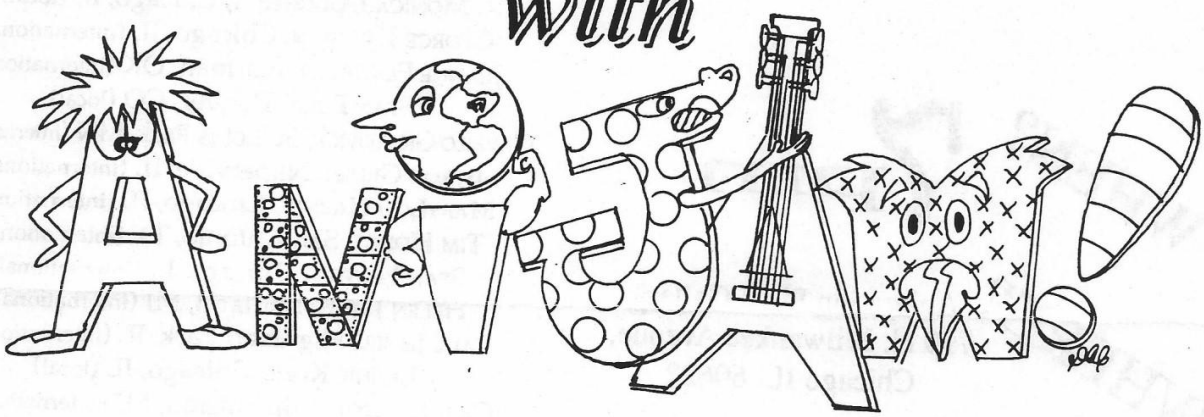
This is an invitation to

with



WHAT *IS* AN ANIJAM?

It's when a group of animators make individual short films (15-30 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. This project would also provide an opportunity for non-animators who might be interested in helping the animators complete the Anijam segments (like the exciting and necessary task of inking and painting cels).

When the Anijam is completed, ASIFA/Central will have a film to submit to national & international film festivals!

for MORE *info contact*

Jim Richardson
(312) 728-2241
OR
Dan Cascardo
(312) 335-8262

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FILM FESTIVALS - PART SEVEN

David Ehrlich

1) CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL (October 9-18)
This is the ninth edition of this annual competition. Films are selected by two independent juries, one composed entirely of children, the other of Chicago-area filmmakers, critics, educators and parents. Films must be humanistic, non-exploitative and non-violent. (which explains why so few American shorts are selected!) A large number of distributors and exhibitors attend this festival, so you might do some business if your film is selected. And there's something refreshing about children making decisions on films supposedly made for them. Festival retrospectives have been given to work by Mike Sporn, Co Hoedeman and other animators. Entry forms and preview tapes are due by June 1st, and, if selected, original formats are due by September 1st. NO ENTRY FEE!. CICFF, Facets Multimedia, Inc., 1517 West Fullerton Avenue, Chicago, Illinois 60614. Tel:(312)281-9075 FAX(312)929-5437

2) THE LAUSANNE INTERNATIONAL FESTIVAL OF FILMS ON ART (October 22-25)
This festival specializes in the growing number of films ABOUT painting, sculpture, design and architecture. They've been known to select animated shorts that simply ARE art, but in your synopsis. you'd better be extremely fluent about how and why your "ARE" is really "ABOUT ART." If your film is ultimately selected, you should know that the festival catalogue is sent to museums throughout the world and is used as a credible sourcebook for 16mm sales and rentals. NO FEE. Entry forms and films (or preview tapes) are due by May 1st. If selected, original format due by August 1st. FIFART, Case postale 2783, CH-1002 Lausanne, Switzerland. TEL: (41-21) 237-972 FAX:(41-21)237-835

3) SINKING CREEK FILM & VIDEO CELEBRATION (June)
This is still my favorite American independent film festival. It is run impeccably and with perfect integrity by Mary Jane Coleman. You are notified immediately if your film has been selected and awarded, your film is screened in optimal conditions before an appreciative audience that has, in effect, been educated to see these films year after year by Mary Jane's efforts. A selection Committee of 2-3 filmmakers (one of whom is often an animator) chooses about 25 student films and 50 independent films, and also awards each film from $25-$100 of prize money. For many years, Mary Jane Coleman also chose an additional 10-25 films for screening, something many festival directors do. But, unlike other festival directors, she always had the integrity to call these, "Director's Choice" selections. As of this writing, I have not yet received materials from this festival, so the deadline of April 15th is approximate, as is the $20 entry fee. SCFVC, 1250 Shiloh Rd., Greeneville, TN 37743. (615)638-6524.

At this time, I would normally be writing about the Krakow Short Film Festival in Poland, and the Zagreb Animation Festival in Yugoslavia. I haven't heard anything from Krakow yet, and with the economic problems there, I wouldn't advise you to risk a print. And, despite Zlatko Pavlinic's autumn letter insisting that the Zagreb Festival would take place against all odds, we've heard nothing more, and I could not imagine an animation festival would take precedence over housing and feeding the thousands of displaced Croatians. Even the Ottawa Animation Festival, which was due to take place in the autumn, is on very shaky ground. Sorry, but it looks as if Hiroshima and Shanghai will be the big animation festivals of 1992. Remember, Hiroshima's deadline is March 21st.

See other side for more about Zagreb

FILM FESTIVALS - Part Eight

David Ehrlich

After telling ASIFA members a number of times that it looked as if both the Ottawa and the Zagreb Animation Festivals could not take place this year, I received word from both, on the same day, that they were indeed going ahead "almost" as usual.

Budgetary problems which had threatened to end the Ottawa Festival have instead caused a severe belt-tightening there. This means there will be no picnic and probably one less day of screenings. It also means a return to the old "Ottawa Jury System" with one five-person Jury both selecting the films and also awarding the prizes. There will also be fewer retrospectives- and the ones that will be featured will be less expensive, such as a tribute to Sheridan College's animation program. We're all having economic problems and doing the best we can with what we have. Ottawa is the only animation festival on the North American continent (as distinct from "celebration" or "Awards") and we should be grateful to the Canadians for forging ahead stubbornly despite the difficulties. The Festival will take place September 30 to October 4. Deadline for entries is July 10th. Ottawa '92, c/o Canadian Film Institute, 2 Daly Avenue, Ottawa, Ontario, Canada K1N 6E2. Tel: (613) 232-6727. FAX:(613) 232-6315

Zagreb's resurrection is nothing short of miraculous. War, destruction and economic devastation have not dampened the courageous will of the Zagreb people to continue their 10th edition of the festival. Taking place from June 22-26, the Festival is run by a Council led by "SATIEMANIA'S" Zdenko Gasparovic, with help from animators, Milan Blazekovic, Zlatko Bourek, Pavao Stalter, Kresimir Zimonic, Josko Marusic and others. The Selection Committee will be composed of Zagreb director, Boris Kolar, Italian art director, Giuseppi Lagana, and Hungarian directrice, Katia Macskassy. They've already announced that their Life Achievement Award will go to British master, Bob Godfrey. The final date for prints and entries is April 25th, so you'll have to rush a bit to meet it. Zagreb '92, Kneza Mislava 18, 41000 Zagreb, Croatia - Europe. Phone 3841/44 60 11, 44 64 36, 44 64 39. FAX: 44 30 22. (Note: They ask that you not put "Yugoslavia" on the envelope out of habit!)

Good luck. In the next Festivals column, I should be able to tell you whether it would be advisable actually to go to Zagreb, should your film be selected.

festivals

It's too late to send anything in to these festivals, but I thought you'd like to know that they existed anyway...

Charlotte Film & Video Festival, Apr 28-May 8, in Charlotte NC.

Florida Film Festival, June 5-14, Maitland FL.

International Health & Medical Film Festival, Oct 12-17, Walnut Creek CA.

Jewish Film Festival, July, Berkeley CA (films with Jewish subject matter, not necessarily a Jewish filmmaker).

National Educational Film & Video Festival, May 21-31, Oakland CA.

New York International Festival of Lesbian & Gay Film, June 4-14, New York, NY (films by, for, or about lesbians & gays).

Sinking Creek Film Celebration, June 6-13, Greenville TN.

Slice of Life Film Festival, July 10-11, Lemont PA.

Student Academy Awards, June, Beverly Hills CA.

Ekofilm, May 25-29, Prague, Czechoslovakia.

Hamburg No-Budget Short Film Festival, June 4-8, Hamburg, Germany.

InterAmerican Film Festival of Indigenous Peoples, June 17-26, Lima, Peru.

Parnu International Visual Anthropology Film Festival, July 5-12, Parnu, Estonia.

member news

PRE-HYSTERICAL DAZE

ASIFA member Gavrilo Gnatovich of GAV Productions has completed, with his partner, a six minute animated short entitled *Pre-Hysterical Daze*. The short is a film tribute to "the genius of Tex Avery" and won an honorable mention in the Chicago Film Festival. It is also distributed by Expanded Entertainment in the *Fourth Animation Celebration*.

ASIFA member Bill McGraw uses animation in the creation of instructional materials for biology and science high school classes. His technique employs scanning his traditionally animated cels into his Macintosh computer, then using the HyperCard program to animate the cels in the computer. His business is called Memory Connections.

Ottawa '92

The Ottawa '92 International Animation Festival, Sept 30 - Oct 4, entry deadline in July. Send c/o Canadian Film Institute, 2 Daily St, Ottawa, Ontario K1N 6E2. Call Tom Knott at (613) 232.6727.

see Part 8 of David Ehrlich's article for more info.

UPDATE on Jon McClenahan

written by: *Lex Kohl*

Long-time ASIFA members may remember that animator Jon McClenahan was interviewed in this esteemed publication (*Frame by Frame*, summer/fall 1990 issue) some time ago. At the time I had hoped that this would be the first in a series of articles on the StarToons studio and their various projects, including *Tiny Toon Adventures*. Unfortunately, for a number of reasons, this was not to be. However, our new president, Deanna Morse, asked me to find out what Mr. McClenahan and staff were up to these days.

When I first interviewed Jon McClenahan well over a year ago, his entire staff consisted of about five animators, and most of the work they were doing at the time was on Steven Spielberg's *Tiny Toon Adventures* (TTA) for Warner Bros. television. StarToons was just one of several animation houses doing animation work under the Kennedy Cartoons banner. Since then, Kennedy Cartoons has parted ways with StarToons, now working on some projects for the Disney Studios. Fortunately, the "big shots" at Warner Bros.' animation department - particularly producer Tom Ruegger - were so impressed with the work of StarToons that they have commissioned the studio to work on several upcoming episodes of TTA and the newest program, *Taz-Mania*.

StarToons naturally has had to expand its staff, and McClenahan has directed two shoes that have aired (as of this writing) for TTA and for Taz-Mania (Taz). Any ASIFA/Central members who have not seen these programs should be ashamed of themselves, for they are downright superior to most of the animation that is being produced for TV.

For the uninformed few who don't know, TTA consists of young cartoon characters (or Toons) going to school (Acme Looniversity) to learn comedy lessons from the "old masters" like Bugs Bunny and Daffy Duck. The adventures consist of escapades at school and out of school, showing the Toons training to become true cartoon movie stars. In less talented hands, the series could be an embarrassment to the rich heritage of great "Looney Tunes" and "Merry Melodies" of the past. Instead, the new series does a remarkable job - especially as a TV production - to continue the tradition of "that Warner Bros. rowdyism" that audiences have loved for well over 50 years. Even though some of the stories have been remakes - if not ripoffs - of some of the classic cartoons. The best of these have been loving parodies of things like "The Sorcerer's Apprentice" from *Fantasia*, *Batman* mythology, *Field of Dreams*.

The *Field of Dreams* satire was called "Fields of Honey" which Animato magazine called one of the best of the entire series. Much of the animation was done by Jon McClenahan and StarToons. In the story, Babs Bunny - who is one of the most inspiring and captivating of all of the new cast of TTA - laments that she has no role model to look up to. Plucky Duck clearly idolizes Daffy Duck (much as Dan Ackroyd's character does to his late uncle, Joe Friday, in the relatively recent *Dragnet* satire. And speaking of "relative," I suspect that Plucky is related to Daffy - they are similar in so many ways. I also suspect Babs Bunny as being a relative of Bugs. Check out the feet of Babs' mom!); Buster Bunny studies the work of his mentor, Bugs Bunny. Babs has no role model - that is until she is instructed by a mysterious voice to rent a theatre and show obscure cartoons of an old-time character name "Honey."

Babs discovers that Honey is the girlfriend of Bosko, the first animated "star" of Warner Bros.' "Looney Tunes" in 1930. Jon McClenahan told me that he had a difficult time duplicating that early "rubber-hose style" for Honey and Bosko, but it comes off pretty well (unfortunately for us, the films that Babs finds in the vaults seem to be funnier than the Bosko cartoons in circulation - but that's another story). I'm not going to tell you the plot, but it is a satire of *Field of Dreams* and early Warner Bros. animation, and it is a pretty good character study of Babs Bunny. Most of the characters have had at least one or two stories exploring their personalities. Elmyra, whom I speculate to be a relative of the Fudd clan: a self-centered, cloying brat of a little girl, and Montana Max: a spoiled, obscenely rich kid, are the most obnoxious. Plucky - despite his huge ego and a tendency toward selfishness - and Babs are the most endearing. Personalities are more important than plots here - probably one of the most important "lessons" Spielberg and the creators of TTA learned from the old Warner Bros. cartoons.

Aside from the good writing, exceptional music scoring (some of it from old pros like Fred Steiner, who has scored things from *The Adventures of Rocky and*

8

Bullwinkle to *Star Trek*), voice work from actors following in the fine footsteps of Mel Blanc, Daws Butler, Carl Mercer, June Foray (who still pops in as "Granny" now and then) and Stan Freberg (who can still do a good "Pete Puma"), the animation work is generally first rate - especially for a TV show.

As rushed as production was for the Warner Bros. cartoons in the Golden Age, TV production schedules are many times more frantic. Jon McClenahan and his StarToons crew have not only delivered the work on time, they have delivered *quality* work on time. Says McClenahan: "I think Kennedy Cartoons was supposed to turn over a half-hour in ten weeks. Most Pacific/Asian studios do it in eight weeks. Our little studio takes twenty weeks. We do a little experimenting on our video line-tester, but all animators have a footage quota and are paid bonus if they do extra. We try to encourage top quality stuff nonetheless, but the delivery of a finished cartoon *on time* is our #1 goal. Better quality ensures future contracts, but missing a deadline ensures a lawsuit." The quality has been high enough to impress the Warner Bros. hierarchy. In fact, after viewing the second episode in the *Henny Youngman Day* show (entitled "The Potty Years" - an exercise in scatalogical humor that would do Mel Brooks proud), producer Tom Ruegger called McClenahan the "Chuck Jones of the '90's." That's quite a compliment! As good as the *Henny Youngman Day* show is, my favorite of the McClenahan-directed shows so far is the second episode of *Taz-Mania* (I don't have the title handy), in which the Tasmanian Devil (Taz or Taz-boy as he is affectionately known) fantasizes that his toy pterodactyl kite is the real prehistoric animal.

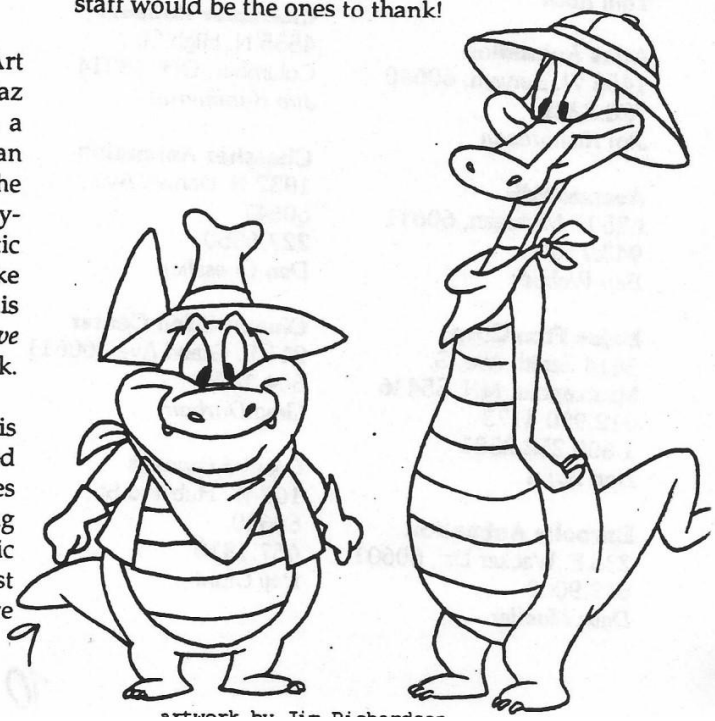
Taz-Mania is the brainchild of director Art Vitello, who thought it might be interesting to cast Taz (created by Robert McKimson) as a teenager in a domestic "situation comedy" of a family of Tasmanian Devils and other assorted animal characters on the island of Tasmania. The father - a mellow Bing Crosby-ish character, the mother - an amazingly energetic super-mom, a teen-aged sister and little brother, make up the family - along with Taz of course. Actually, this off-beat cartoon animal version of something like *Leave It to Beaver* comes off a lot better than you might think.

However, the "pterodactyl" episode, I think, is a real standout. In it, Taz flies his pterodactyl-shaped kite to a comedic musical version of Wagner's "Les Preludes," and imagines himself cavorting and jumping around the gigantic wings of the majestic prehistoric creature as it soars through the sky. This is the closest in spirit to the manic movements and squeals of pure joy Taz makes when anticipating a meal of rabbit (with a spectacular tossed salad) or a Tasmanian she-Devil. Rowr! McClenahan has briefly captured Taz in his fantasy world - far away from family, friends, and foes.

I hope I've gotten you interested in viewing TTA (weekdays at 4pm on Channel 32) and *Taz-Mania* (Saturday mornings at 8:30am on Fox 32. Those reading outside of the Chicagoland area, consult your friendly and useful TV guides). The opening title sequence - done, I think, in homage to Jay Ward's "George of the Jungle" cartoons - is a great piece of wild animation from - guess who? - StarToons!

"That's All, Folks!" for StarToons? Well, now, I wouldn't say that. Along with Kinetics studio animator Marci Lamoureaux, Jon McClenahan designed the layouts and the characters used for an animated public service announcement spot for Chicago's Dept. of Streets & Sanitation's yard waste cleanup program this past autumn I happen to know that the Dept. was delighted with it!). Along with future episodes of TTA and Taz, StarToons is working on a second 7-minute "Dudley the Dinosaur" cartoon for the American Dental Association, and two 16-second sequences for Disney Studios, to be used in the new Euro Disney World facility.

For a short time before World War I's ending, Chicago nearly became a serious contender in movie production. Wouldn't it be something if this could happen again - but with *animation* film production? I'd bet that if it does, Jon McClenahan and the StarToons staff would be the ones to thank!



artwork by Jim Richardson

Cel & Computer Animation Companies in, around & beyond Chicago

Alpha Channel
770 N. Halsted, 60622
421.8000
Jim Rosenthal

Animasaur Productions
1463 Glencoe Ave
Highland Park, 60035
708.432.7824
Paul Jessel, Marie Cenkner

A&R Design
57 W. Erie, 60610
642.2220
Chris Parker

Astro Video
61 W. Erie, 60610
280.5500
Toni Roth

Atlas Animation
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728.2241
Jim Richardson

Avenue Edit
625 N. Michigan, 60611
943.7100
Ben Webber

Bajus Film Corp
3414 Zenith Ave. S.
Minneapolis, MN 55416
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1-800.252.2581
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Christopher Blake

Boyer Studio
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Evanston, 60602
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Calabash Productions
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Ed Newman, Monica Kendall

Character Builders
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Classic Animation
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Victoria May

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Robbie Mack

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280.2210
Jim Mahoney

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Wendy O'Brien, Susan Hanson

Grayson-Goodrich Animation
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Garry Grasinski

Henry & Associates
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Roger D. Henry

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5244 N. Glenwood Ave., 60640
728.2241
Jim Richardson

10

Infinite Video
1825 Fabyan Parkway
West Chicago, 60185
708.232.6862
Nancy Ellen Temple

Instant Replay
1349 E. McMillan
Cincinnati, OH 45206

IPA, The Editing House
1208 W. Webster, 60611
871.6033
Maggie McGee

Kinetics
215 W. Ohio St., 60610
644.2767
George Eastman

Lakeshore Productions
540 N. Lake Shore Dr., 60611
822.0313
Richard Dobose

Lighthouse Productions
1900 Hicks Rd.
Rolling Meadows, 60008
708.506.1414
Tamara Dick, Brian Pitstick

Magic Theater
110 W. Kinzie St., 60610
222.0229
Horst Rohner

Mike Jones Film Corp
5250 W. 74th St.
Minneapolis, MN 54439-2225
612.835.4490

Northwest Teleproductions
142 E. Ontario St., 60611
337.6000
Bruce Collen

Optimus
161 E. Grand, 60611
321.0880
Michelle Gundic

Pixelvision
7415 N. Winchester, 60626
761.6620
Randy Connell

Post Effects
400 W. Erie, 60610
944.1690
Don Hoeg

Post Pro
225 N. Michigan Ave., 60601
836.6050
Pat Quirk

Pyramid Teleproductions
6305 N. O'Connor Rd.
Suite 103 LB #6
Irving, TX 75039

Reelworks Animation Studio
318 Cedar Ave. S., Suite 300
Minneapolis, MN 55454
612.333.5063
Camille Benoit

Renaissance Video
130 S. Jefferson St., 60606
930.5000
Patrick Sweeney

Jim Rumple
110 W. Kinzie St., 60610
670.2001

Sinnott & Associates
676 N. LaSalle St., 60610
440.1875
Cynthia Neal

Spinning Logos
1361 W. Greenleaf, 60626
274.3558
Michael Halleen

Startoons Animation
PO Box 1232
Homewood, 60430
708.335.3535
Chris McClenahan

Swell Pictures
233 E. Wacker Dr., 60601
649.9000
Dave Mueller

Telemation
100 S. Sangamon, 60607
421.4111
John Dussling

1351 Productions
1351 W. Grand Ave., 60622
421.0400
Tom Kwilosz

Universal Video-Film-Audio
32 W. Randolph St., 60601
855.1919
Doug Cunningham

Webster University
470 E. Lockwood
St. Louis, MO 63119
David Kinder

Zog Studios
916 S. Wabash Ave., 60605
554.1234
Adam & Ryan Zoghlin

portions from SCREEN magazine, Sept. 2, 1991

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ANIMATO! #22

Hey! Pick up the nearest issue of *Animato!* #22, because it has a 5-page interview with Sally Cruikshank (*Face Like a Frog, Quasi at the Quackadero, Make Me Psychic*, and more). The interview is by Steve Segal, and talks about what has happened to her feature projects, her work doing titles for features, her attitude about her rock video work, & more!

This 56-page issue also has interviews with two Disney artists, Walt Peregoy & Kirk Wise; an article on censorship of animation news by Karl Cohen; a review of a book on Emile Cohl by Shamus Culhane; reviews of the two new Nickelodeon cartoons; info about animation on videodisc; a review of *Beauty & the Beast*, & more!

A 4-issue subscription of this volunteer-run magazine is $10 in the US ($15 overseas and other places), from Animato! PO Box 1240, Harvard Square, Cambridge MA 02238.

the RETURN of the board bios

JUICY GOSSIP! JUICY GOSSIP! JUICY GOSSIP!

Here's the rest of the biographical info for the remaining ASIFA/Central board members who weren't included in the Spring '92 edition of *Frame by Frame*.

Marie Cenkner

Currently the Treasurer of ASIFA/Central, Marie has been active with us "since the beginning." She is the co-owner, with ASIFA member Paul Jessel, of Animasaur Productions in Highland Park, where they use a variety of animation techniques - like foam-cast armatures, which you have all seen at some point, because they have done the "Helping Hand" character of Hamburger Helper commercials. Some of their foam-cast armatures are on display at the Chicago Children's Museum.

Bill Naras

is currently working in the Research Department of one of the nation's largest advertising companies. He has long had a not-so-secret passion for movies in general - and animation in particular. Having recently joined ASIFA/Central, he has offered to produce events designed to give the midwest chapter a higher profile, and ultimately increase membership. He is currently working with cartoonist Curtis L. Katz on two animation-related projects.

Marla Schweppe

is owner of Tornado Productions, a computer graphics & animation company in Evanston. She is a former instructor of Art & Technology at The School of the Art Institute of Chicago, and has also taught at Ohio State University, where she studied computer animation. She is the co-coordinator of SIGkids of Chicago, and she has produced a number of great computer animations.

Women Interests

Marge Brown & Jayne Pilling are writing a book on women animators. This book, which will include an A-Z directory along with a collection of articles submitted by YOU, focuses on personal art themes from independent women animators, exploring style, themes, process, medium, techniques, & lifestyles. Women interested in submitting their articles, contact TESC Marge Brown, Library 1302, Olympia WA 98505. ☎ (206) 866.6000x6767.

Broad Humor, The Art of Women Cartoonists, Past, Present, & Future is a catalogue of the current exhibit at the Cartoon Art Museum in San Francisco. Around 60 of the 91 works in the show are illustrated, and the text is quite informative. The catalog is 38 pages, nicely printed on heavy textured paper. If you are interested in this, you can buy it cheap for $6 + $1.50 s&h to: Cartoon Art Museum, 665 Third St, San Francisco CA 94107.

employment

If you have strong illustration/rendering skills and want to live in California, Steve Snyder needs a computer game artist. ☎ (415) 454.7007.

LucasFilm Games is an international developer and publisher of game software, and they are seeking traditional character animators to create & animate characters & effects for IBM-based computer games. Experience using DeluxePaint IV a plus. Please send résumé & copies of art samples (video or slides OK) to LucasFilm Games, Dept. SKT, PO Box 10307, San Rafael CA 94912.

GOOD LUCK

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frame by frame by frame by

LATE Summer 1992 EDITION

newsletter of ASIFA/Central

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THE ART OF JOE BARBERA

Legendary Academy Award-winning Animator, Director and Studio Boss to Appear Here

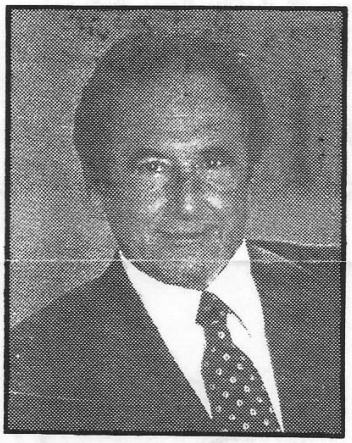
For more than sixty years, Mr. Joseph Barbera has been a doer. Now, after decades of animating, directing and producing, Barbera is now TALKING about his work with the classic Tom and Jerry cartoons, as well as his impact in the revolutionizing of the television animation with such shows as Huckleberry Hound, Yogi Bear, The Flintstones, The Jetsons, and many, many others.

His lecture will be held at Stay Tooned Animation Gallery's newest location in downtown Lake Forest at: Stay Tooned Animation Gallery, "The Arcade," 272 E. Deerpath, Lake Forest, IL, phone: (708) 234-3231.

Mr. Barbera will speak, answer questions, and provide free autographs for those in attendance. Admittance to the lecture is free. Doors open at 5:30, and the lecture is from 6-9 p.m.

Barbera, the son of Italian immigrants Vincent and Frances Barbera, showed early signs of artistic ability while attending Catholic grade school in Brooklyn. Recognizing his talent, the nuns kept him busy doing classroom art until his mother complained that the pretty pictures were taking precedence over his studies.

Joe tried to pursue a traditional career with New York's Irving Trust Company after attending New York University and the American Institute of Banking. However, the banking world lost an apathetic accountant when the inveterate doodler finally sold a drawing to "Collier's," which was then one of the nation's largest magazines.



Joe Barbera

Bouyed by this initial success, Barbera sent some of his better cartoons to Walt Disney, requesting a job. Disney replied, promising to interview him on his next trip to New York.

"He never did," Joe remembers. "And, in a way, I'm delighted he didn't. I probably would have become a devoted member of his staff, and still be with the Disney Studios today."

He subsequently joined Van Beuren Studio as a sketch artist (at a much lower salary than he had earned with Irving Trust),

(Continued on page 4)

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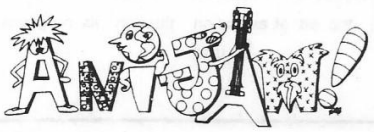


An Evening with Bill Kroyer & friends

Page 4

Letter from the EDITOR

Dear Reader,

At the May 8th ASIFA/Central Board meeting, I offered to "throw" together this issue of the newsletter.

Needless to say, it ended up consuming quite a bit more time than I had expected it to take. My intention was to have this in the mail the first weekend in June.

Well, I'm getting this out about four days late, and for that I apologize. I also would like to comment about the format and type-style that I'm using in the newsletter.

This issue represents a couple of "firsts" for me. It's the first time I've had the pleasure (?) of editing "Frame By Frame." It's also the first time I've had a chance to use a new desktop publishing software package I've recently gotten.

The software (KeyPublish!) is similar to PageMaker, but unfortunately, I have yet to learn it completely, or work out the software and hardware problems. I learned that because of a computer memory problem, I was unable to print out any type size besides the one you're reading. I apologize for its small size, but there wasn't much I could do.

I did the best I could given the circumstances. I hope you'll understand.

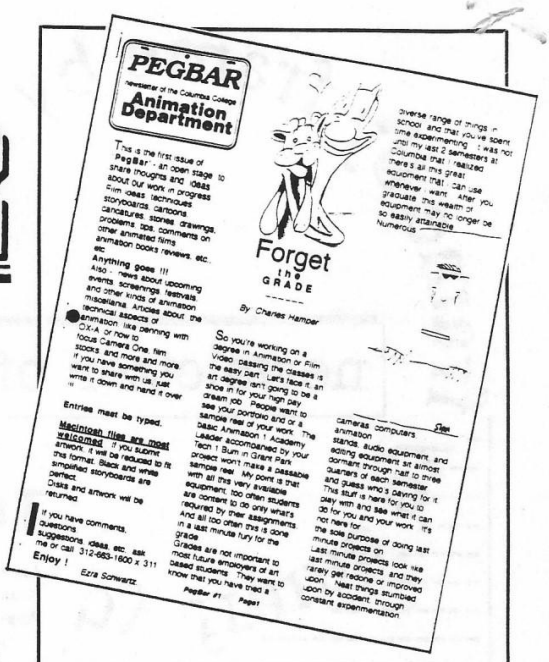
Please note the upcoming events and meetings. I believe that things are really beginning to move in ASIFA/Central. Get involved. If you can't make a meeting, give us a call, or drop a note.

Don't miss the Bill Kroyer and ASIFA East Awards programs. And there's still time to get involved with the Anijam. Do it.

And have a animated summer.

Bill Naras

Bill Naras, Editor du jour


PEGBAR
newsletter of the Columbia College
Animation Department

This is the first issue of PegBar - an open stage to share thoughts and ideas about our work in progress. Film ideas, techniques, storyboards, cartoons, caricatures, stories, drawings, problems, tips, comments on other animated films, animation books, reviews, etc., etc.

Anything goes !!!

Also - news about upcoming events, screenings, festivals, and other kinds of animation miscellania. Articles about the technical aspects of animation, like penning with OX-A or how to focus Camera One, film stocks, and more and more. If you have something you want to share with us, just write it down and hand it over.

Entries must be typed.

Macintosh files are most welcomed. If you submit artwork, it will be reduced to fit this format. Black and white simplified storyboards are perfect.

Disks and artwork will be returned.

If you have comments, questions, suggestions, ideas, etc., ask me or call 312-663-1600 x 311

Enjoy !

Ezra Schwartz

Forget the GRADE

By Charles Hamper

So you're working on a degree in Animation or Film Video, passing the classes is the easy part. Let's face it, an art degree isn't going to be a shoe in for your high pay dream job. People want to see your portfolio and or a sample reel of your work. The basic Animation 1 Academy Leader accompanied by your Tech 1 Bum in Grant Park project won't make a passable sample reel. My point is that with all this very available equipment, too often students are content to do only what's required by their assignments. And all too often this is done in a last minute fury for the grade.

Grades are not important to most future employers of art based students. They want to know that you have tried a diverse range of things in school and that you've spent time experimenting. It was not until my last 2 semesters at Columbia that I realized there's all this great equipment that I can use whenever I want. After you graduate this wealth of equipment may no longer be so easily attainable.

Numerous cameras, computers, animation stands, audio equipment, and editing equipment sit almost dormant through half to three quarters of each semester and guess who's paying for it. This stuff is here for you to play with and see what it can do for you and your work. It's not here for the sole purpose of doing last minute projects on. Last minute projects look like last minute projects and they rarely get redone or improved upon. Neat things stumbled upon by accident, through constant experimentation.

PegBar #1 Page1

"Pegbar," is a newsletter published by the students of Columbia College. See "News of Schools" on page 6.

Volunteer for ASIFA Central

Get Active!

SPECIAL REPORT

ANIMATION

NORTH AMERICA

From Turner to NBC: A change of channels

By JAY BLICKSTEIN

FEATURES FOR THE NINETIES

STUDIOS MARCHING TO THE BEAT OF TOONS

By WILLIAM STEVENSON

INSIDE

Who's who in toons 50

Cartoons keeping Canadians animated 58

The June 1, 1992 issue of Variety featured an eight page special report on "Animation In North America." Articles included a "Who's Who In North American Toons. Weekly Variety, P.O. Box 710, Brewster NY 10509-0710. $129/1 year.

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(The International Animated Film Association)
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ASIFA/Central is a not-for-profit corporation registered in the State of Illinios
to promote the art of animation through its programs.
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ASIFA/Central Chapter News

Student Teaches Students

Dan Scanlon has been teaching animation to grade school age children in workshops sponsored by the Grosse Ile Parks and Recreation Department in Grosse Ile, Michigan. The workshops were reported in a sizable article printed in the News-Herald Newspaper from that area.

Dan Scanlon

Scanlon has won at least 79 awards in local, national and international art competitions. Last year, he won "Best of Show" in the Michigan Student Film Festival, and hopes to pursue a career in the art field.

Motivated Michigan Member Miffed

Ted Bailey of Typecasters' Marketing Media was confused to see his company left out of earlier issues of "Frame By Frame." Rest assured ted, the ommission was an oversight, caused by some sort or human/computer glitch that blew away the file containing the information that was previously sent. We're sorry for any misunderstanding. Here's the info en toto.

Typecasters Marketing Media, Ltd. is a group of multisensory artisans serving the human and corporate imagination through a skillful blending of technology and art. TMM began pioneering "practical multimedia" in 1985 with the introduction of TypeF/X™ electronic publishing services.

Two years later TMM shattered the barrier to affordable, high-quality computer graphic optical services with the announcement of FilmF/X™ and Image™ digital image manipulation services. Early in 1989, after 18 months of research and development, TMM announced demograF/X™ interactive computer and video animation services and AudioF/X™ digital audio manipulation services. In short, TMM does electronic publishing, 35mm slide work, video animation, image retouching, digital audio, work with interactive kiosks, photo cards and labels, and media and format conversions.

At the individual level, they have introduced such innovative products as the Visume™ (animated video resume), and CardToons™ (animated video greeting cards). Commercially for the mass market, they produce multimedia storybooks on CD-ROM for the Apple Macintosh, MS-Windows, and CD-I platforms. Currently available is the Electronic Library of Art, Sleeping Beauty, and the interactive guide to the Battle at Gettysburg. Their largest single video project was a total of over 75 minutes of animated multi-lingual shorts for Whirlpool's World Leadership Conference in Washington D.C. Another bi-lingual video project for the joint Russian poliburo/US FAA received a standing ovation at the Russian embassy in England. They are currently competing for the logo development, design and animation services for a new NASA geo-synchronous satellite and uniquely submitted the designs as computer-generated video animations.

Currently commissioned CD-ROM projects include: "The Whitehorse Child," by Greg Baer (completion in June 1992), "Beauty and the Beast," and the interactive guide to Antietam (completion in September, 1992). Current video projects include three minutes of animation of various cave dwellers/families/animals as well as situations for a Dog Training project (bid against Classic Animation and Bajus Film -- completed May, 1992), and "Building Fences" video animation (completed in May, 1992). Current interactive projects for the educational market appear to be one of their largest undertakings, containing almost 2,000 vocabulary and comprehension lessons for grades 2 through 10, and covering over 8,400 core vocabulary words.

The following is a partial list of clients with whom TMM has had the opportunity to work: Amway, Applied Technology Center, Apple Computer/Manufacturer Headquarters, Architectural Synthesis, Inc., Better Business Bureau, Butterworth Hospital/Media Center, CenterCore Furniture, Crystal Video, Colby Place Productions, Comptons/Multimedia Group, Diesel Technologies, Dow Chemical, DuPont, Eagle Ottawa Leather, Eclat Information Systems, EPIC, Erkfitz & Associates, Frank's Nursery and Crafts, Freis & Associates, Gantos, G.E. Lighting Systems, Girardin Sportswear, Goodrich Broadcasting, Gospel Films, Grand Rapids Chamber of Commerce, Haworth Furniture, Herman Miller Furniture, Hydroflo, IBM Computer, ITVA (International Television Association), J.A. Francis & Associates, Johnson & Dean, Learning Unlimited, Lightolier, Little Caesars Pizza, Locke Group, MEGA (Muskgegon Economic Growth Alliance), NEC Technologies, Norman Payne Advertising, Northern Automotive, Rikk David Productions, RTL Advertising, Russain Politburo, Sealed Power, Sefton Associates Advertising, Sony, Sound Off, Inc., Steelcase Furniture, Steele Productions, Strategic Marketing Group Advertising, Studio 28/Jack Loeks Theatres, Sysco Frostpack, Tandy, Trendway Furniture, Upjohn, U.S. Department of Agriculture, U.S. Gypsum, U.S. Trailer, WODJ/107.3-FM, Wondergem Lukens Advertising, Westinghouse Furniture, Whirlpool Corporation, WXMT/TV-17 (Fox Network Affilate)

TMM is located at: 6161 28th SE, Grand Rapids MI 49546, Phone: (616) 940-1041, FAX: (616) 940-1832

(Boy, are you guys busy! I hope that covers it, Ted. --Ed.)

She's Got a Demo

Gale Freeman, a Chicago-area voice-over, and character voice performer, has recently updated her demo tape. Gale's tagline is "A handful of characters... and straight voices, too." Besides doing character voices and voice-overs, she is also an on-camera spokesperson. Anyone interested in hearing Gale's vocal talents should give her a call at (708) 866-8412.

Two Texas Tidbits

Member Tim Hodge of Willming Reams Animation, Inc. in San Antonio, reports that last fall they installed an SGI workstation with Wavefront® software, and it opened up a lot of possibilities for them. In addition to flying logos, et al, they are incorporating computer animation with cel animation. Tim says, "So far the results have been very exciting."

Tim is also working on a personal project that combines cel animation with computer generated backgrounds. The film was actually started some time ago using borrowed time on an IMI. He hopes to have the production completed in time for Ottawa '92.

Tim further relates that in Texas, Peeler-Rose Productions in Dallas continues to work with Bobby Goldsboro on a series of children's videos. These are original stories written by Goldsboro, and it is interesting to note that they have gone to electronic ink and paint for these projects.

Two Animation Galleries Open

Animation Plus! Gallery™

STAY TOONED Gallery

ASIFA/Central Coporate Sponsors Open New Outlets

Animation art lovers will be happy to learn of the opening of two new Chicago area galleries.

Animation Plus! Gallery has announced the opening of it's newest outlet located at Port Clinton Square in Highland Park. This contemporary gallery is completely new and designed to be the ultimate one in the country. More information can be obtained by calling (800) 866-2781.

Stay Tooned Animation Gallery has opened it's newest location in downtown Lake Forest in "The Arcade" at 272 E. Deerpath. Their phone number is (708) 234-3231.

event! MEMBERS ONLY!

Members ONLY Event

Bill Kroyer, animation director of such films as "Tron," "Technological Threat," and the recent animated feature film, "Ferngully: The Last Rainforest," will be in Chicago for the SIGGRAPH '92 conference in July.

Mr. Kroyer has agreed to meet with ASIFA/Central members at the Animation Plus! Gallery at 790 N. Milwaukee in Chicago, beginning at 6:30 p.m. on Sunday, July 26th.

He has promised to show animation clips and discuss his animation experiences -- only if he gets some Chicago-style deep-dish pizza (sorry, no thin crust, thank you very much).

This event is open to current members only. If you need to renew your membership, do it now.

BARBERA

(Continued from page one)

and later worked as an animator for Terrytoons. Quickly mastering the art of animation, he moved to Hollywood, where he found a job in the animation department of MGM Studios.

In June, 1937, Barbera met William Hanna, who had also recently joined the MGM staff. Their creative partnership began a few months later when MGM brought them together to produce a single, six-minute animated short. Barbera's comic inventiveness, storytelling sense and skilled draftsmanship meshed perfectly with Hanna's precise understanding of comic tempo.

The pair's first collaboration was titled "Puss Gets the Boot." To test the graphic development of the cartoon, the young producers invented the pose reel, a series of drawings photographed to give the illusion of movement.

Throughout the next two decades, Joe and Bill shared one office, seated at desks facing each other, while working on "Tom and Jerry." During that time, they were honored with seven Academy Awards for their famed cat-and-mouse team, and won more acclaim for making cartoon characters dance with Gene Kelly in the motion pictures "Anchors Aweigh" and "Invitation to the Dance."

All the audience appeal and awards were of no consequence when MGM, badly hurt by the growing competition of television, closed its entire animation department. Finding themselves unemployed, Barbera and Hanna decided it was time to jump on the television bandwagon and begin making cartoons directly for the small screen.

The pair were stunned by the budget for their first television project: $2800 for a five-minute short ("Ruff and Reddy"). It was a major departure from their "Tom and Jerry" days, when MGM allotted a minimum of $50,000 per cartoon. Joe and Bill met the challenge by creating a whole new arena of "limited" or "planned" animation that required fewer drawings, but kept audiences laughing.

The pressure of pioneering brought out the best of the team's talents. After a quarter of a century of using just two non-speaking characters, they envisioned a whole galaxy of characters, each with a distinctive look and lingo.

Paving the way was Huckleberry Hound, star of television's first all-animation series, a half-hour syndicated program that also introduced Yogi Bear. This hit was followed by several more syndicated sensations ("Quick Draw McGraw," "Augie Doggie and Doggy Daddy," "Snooper and Blabber," among others), leading up to the studio's next breakthrough: the first prime-time cartoon show. A sitcom with a prehistoric setting, "The Flintstones," was also the first animated program with half-hour storylines.

Establishing a "beachhead" in the evening hours, the studio quickly followed with more prime-time shows ("The Jetsons," "Top Cat," and "Johnny Quest"), as "The Flintstones" continued its run for an unprecedented six years on the nighttime network schedule.

But it was Saturday morning, the time period that evolved during the '60s into the exclusive province of children's programming, that truly brought Barbera and Hanna into their own. They have been the top suppliers of Saturday morning shows for more than three decades, some years producing as much as 70% of the programs on the combined network schedules.

The artistry of this creative duo has not, however, been limited to animated television series. Among the many live-action telefilms and specials to their credit is the Emmy Award-winning drama, "The Gathering." They have also produced several successful animated features, among them "Charlotte's Web." a musical based on E.B. White's classic; "Heidi's Song," inspired by Johanna Spyri's famed children's book, and a Jetsons feature motion picture, "Jetsons: The Movie," released by Universal Pictures in 1990.

Seizing the opportunity created by the opening of new markets, Barbera has also fulfilled a lifelong dream by creating a series of Bible stories directly for home video. This award-winning collection, "The Greatest Adventure: Stories from the Bible," has set record sales for original children's videos and origninal animated videos since its initial release in 1986.

Hanna-Barbera was sold to Taft Broadcasting in 1967. In 1988, Taft was acquired by and became a division of Great American Broadcasting Company. In December of 1991, Hanna-Barbera was agian sold, this time to Ted Turner's TBS. David Kirschner, who says he was raised on Hanna-Barbera cartoons, now heads the firm as president and chief executive officer. The original partners remain actively involved with the studio and with the parent company.

Being such a fountainhead of characters, storylines and gags would seem likely to exhaust anyone, but the energetic Barbera has still found time to involve the studio in a wide range if public affairs programs aimed at helping children and their families. These include a public awareness campaign for Shriners Hospitals for Crippled Children; A "Laugh Room" project to entertain children at Harbor-UCLA Medical Center in Long Beach; A national seat belt safety campaign featuring "The Flintstones;" and an Earthquake Preparedness Program featuring Yogi Bear. Yogi is also the official "spokesbear" for D.A.R.E. -- Drug Abuse Resistance Education.

Barbera, who lives in Studio City with his wife Sheila, has three Children -- Jayne, a production executive; Neal, a writer/producer; and Lynn, married to a producer and a mother of two.

Things To Come?

Programming Committee Meets; Will Meet

The ASIFA/Central Programming Committee met on April 12, and discussed the upcoming slate of events and potential programs. See the ASIFA/Central Calendar on the back page for events and meetings. Here's what was discussed at the April meeting:

Members Dan Cascardo and Jim Richardson gave a brief report on the status of the ASIFA/Central Anijam Project. Holding a fund-raiser was suggested. The first Anijam Committee meeting will be held on June 10, 1992.

During a brainstorming session, numerous ideas were batted around by the persons at the meeting (namely, William Borg, Dan Cascardo, David Daruszka, Byron Grush, Mary Haynes, Stan Hughes, Curtis Katz, Tim Kinnard, Len Kohl, Joe Menalth, Bill Naras, Jim Richardson, Mike Riley, and Erik Sherman). Here are the ideas in no particular order:

* Trickfilm '95 -- a major film fest to be held possibly at the Film Center of the Art Institute of Chicago.

* Sci-Fi Animation Program

* Festival Weekends for out-of-town members.

* Cable TV "Animathon" -- a fundraiser/information program.

* A program of classic animation made during or about WWII.

* A Members Work Showcase

* Directors Series -- Classic cartoons by selected directors (e.g. Fleischer, Jones, Freleng, etc.)

* Student Film/Video Fest

* Tours of local studios/facilities.

* Paul Jessel Puppet Animation "Revisited."

* Group Activities such as group tickets to animation programs at local theatres.

* Co-sponsored events such as ASIFIA International Programs (visiting animators, traveling reels), or programs sponsored by Facets, the Film Center, Randolph Street Gallery, Stay Tooned Gallery, etc.

* Animation "sub-culture" shows (e.g. Japanese animation, Lord of the Rings marathon, etc.)

* Really Rotten Animation Show

* Workshops for: techniques and technicals aspects of animation; Grants and funding; equipment.

* A possible informal name change for ASIFA/Central.

The next meeting of the Programming Committee will be held on June 14, 1992, at 2:00 p.m. at the Animation Plus! Gallery at 790 N. Milwaukee, in Chicago.

All members are encouraged to attend or write to the Programming Committee with their thoughts, suggestions and input.

We're Looking For A Few Good Educators

Student Membership Coordinators Needed

ASIFA/Central is looking for people from the education community who would like to act as Student Membership Coordinators for their institution. The Student Membership Coordinator will be the liason between the ASIFA/Central Membership Commmittee and the members or prospective members from schools in your area.

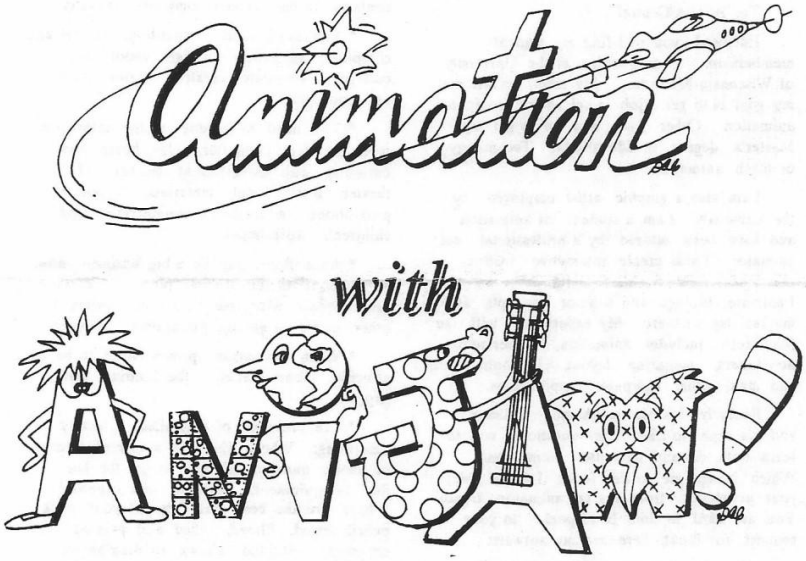
Membership to ASIFA is open to anyone with a strong interest in the field of animation. It is NOT necessary to teach or study animation to be the coordinator at your school.

Besides making students aware of ASIFA, coordinators could serve an active role in some special projects the group is planning. These might include an annual student animation screening, a video tape compliation of student works, or a special section of the newsletter to heighten awareness of activities at other schools.

Student membership carries with it all the privileges of a local membership: free admission to ASIFA programs, reduced admission to co-sponsored events, and a year-long subscrption to "Frame-By-Frame," ASIFA/Central's newsletter.

Please consider acting as Student Membership Coordinator -- or pass this info along to someone who may be interested.

This is an invitation to



Jammin' with ASIFA/Central

An Invitation to Animation

The Anijam Committee has scheduled two meetings for the month of June.

The first meeting will be held Wednesday, June 10, 1992, starting at 6:00 p.m. at the Cascardo Art and Design Studio, located at 217 W. Huron, Suite C, Chicago IL 60610.

The second meeting will be on June 24, 1992, at the same location and time.

Just in case you don't know what an "anijam" is: It's when a group of animators make individual short films (15-30 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

According to member Jim Richardson, "It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. This project would also provide an opportunity for non-animators who might be interested in helping the animators complete the Anijam segments -- like the exciting and necessary tasks of inking and painting cels."

The theme of the Anijam would be: Saving Planet Earth. All prospective participants would first storyboard a 15-30 second animated short dealing with the theme. Participation would be limited to ASIFA/Central members who would closely coordinate their efforts with other participants through regular meetings or fax/phone contact. A small participation fee may be necessary to help finance the Anijam's production and post-production costs.

For more information contact Jim Richardson (312) 728-2241, or Dan Cascardo (312) 335-8262. Both numbers are for FAX and phone. If you are unable to make the meetings, and want to be involved with the production, please call or write.

news of schools

written by: *Byron Grush*

Columbia College Students Publish Animation Department Newsletter

Ezra Schwartz, a student of animation at Chicago's Columbia College has published the premier issue of "Pegbar." According to Ezra, "Anything goes!!!" in the newsletter.

The first issue had a story about the importance of doing quality work, compared to work that is simply good enough to get a passing grade in animation classes. There was also an article about the growing Computer Graphics department at Columbia, and another about the on-going projects of a student at the school. Also included were storyboards, sketches, and model sheets for proposed characters.

Comments, questions, suggestions, and submissions are welcome. Columbia College is located at 600 S. Michigan Avenue, Chicago IL 60605. (312) 663-1600 x311. Good luck, guys! We're looking forward to the next issue.

University of Wisconsin-Madison

Bill McGraw, a senior at the University of Wisconsin, sent us a few comments and ideas recently (see "Letters"). The University will offer a course in animation for Fall of 1992. Bill is an advisor to one of the professors. They are looking for used animation equipment such as disks, pencil test equipment and instructional materials.

Northern Illinois University School of Art

Animation is integrated into much of the Electronic Media and Media Arts program in the School of Art at NIU. While the program is broad and touches upon film, video, computer imaging, desktop publishing and presentation graphics, one of the "basics" of time-art design is seen to be animation.

Faculty in the Media Arts alternative include Mary Beams, Byron Grush, Frank Kulesa and Norman Magden. Animation ideas are explored with Hypercard and turbo Pascal programming, as well as through "classic" hand-drawing techniques and a taste of 3-D modeling, and animation with AutoDesk Animator and AutoDesk 3D Studio.

Advanced undergraduate and graduate students have been experimenting with single-frame video as an alternative to film based animation. Interested persons should contact Mary or Byron at (815) 753-0291, or write c/o The School of Art, Northern Illinois University, DeKalb IL 60115

LETTERS

To: ASIFA/Central

Enclosed you will find my student membership. I am a senior at the University of Wisconsin-Madison. My major is Art and my goal is to get a job in cel and/or computer animation. Other goals may be to get my Master's degree in Educational Technology or teach animation.

I am also a graphic artist employed by the university. I am a student of animation and have been tutored by a professional cel animator. I also create interactive instructional materials for the Macintosh computer. I animate biology and science concepts and market my software. My experience with the Macintosh includes animation, Hypermedia, newsletters, magazine layout, electronic mail, and many other computer applications.

Recently I wrote to Shamus Culhane, and his reply to one of my questions was to learn both cel and computer animation. Which brings me to this letter. I found (sic) your newsletter from my cel animator friend. You are hard to find. In response to your request for input, here are my answers:

* The University of Wisconsin-Madison will offer a course in animation for the fall of 1992. I am advisor to one of the professors. He wants to know where we can get used animation equipment such as animation disks, pencil test equipment and instruction materials. In short, you need to respond to student needs, instructional materials and placement (job) networking.

* Students need advice, help in techniques, and a platform to exhibit their creations. You need to organize students (high school and college). You need to organize the campuses.

* You need to hold local animation seminars, instruction and exhibits.

* The American Animation Institute holds classes in animation in Los Angeles. Most of us cannot go to Los Angeles or Chicago to attend these important lessons. Why can't these meetings be videotaped and rented to us????????

* You need to communicate more effectively with people like me looking for contacts in the cel and computer industry.

* You need local competitions in cel and computer animation in high school and college to stimulate creative stories, ideas and concepts.

* You need to include all the animation mediums (cel, computer, clay, beans and cut-outs) with the different markets (TV, theater, instructional materials, corporate promotions, education, commercials and children's workshops).

* Animation may be a big business now, but without better stories, plots and creative ideas people will grow bored and switch to other media -- get the youngsters involved.

* When animation proves itself to be an effective money-maker, the funding will happen.

* The creation of a detailed directory describing: Who's who and a current address or phone number; Where to get the best deal in equipment, services, and supplies; Where are the best places to get your work pencil tested, filmed, inked and painted, reviewed, critiqued, shown or distributed; Who to talk to about technical concerns; Current openings in animation, or who to call; Videotapes on the techniques of cel and computer animation; Videotapes exhibiting the work of other animators; Videotapes of more frequent meetings; A service bureau to help students who do not have adequate resources to compete with animators with better resources; Better use of cable access and PBS TV stations to show different animation creations (cel or computer); More midwest contacts, educational, computer animation, and how-to emphasis.

The problem that most effects (sic) me as a student is the lack of effective instructional materials. Cel animation seems that (sic) have more materials than computer animation. The areas that need help seem to be 3-D computer animation, perspective, color rendering and drawing with a mouse.

Your organization can dramatically increase it's membership, resources and effectiveness if you address the issues I have outlined. I know of 20-50 people on campus who would gladly support a group of people that would help them with animation problems. In Wisconsin, there are many students who need timely advise! (sic)

Thanks for your attention.

If you need help in animation using Macintosh computer software (Macromind Director, AnimationWorks and Hypercard) or Amiga software (Walt Disney Studio, Deluxe Video or Image), let me know.

If you need articles on the use of computers and animation in education, I can be of some assistance.

If you need help with your newsletter, let me know.

Bill McGraw, Windsor WI

Whew! What a letter! Nearly all of the issues you mentioned are interests of ASIFA/Central, its board, and its membership. Also, you can be sure that at one time or another, nearly every other member has wished that ASIFA would do even more.

The problems and issues you mentioned are real, and many have been addressed by ASIFA through our participation in the Children's Museum animation workshops, the University Outreach Program, and the newsletter. Unfortunately, it would be very difficult to address some of the items on your "wish list" simply because of the logistics involved.

ASIFA/Central is a small, not-for-profit organization run by a handful of dedicated volunteers. Many are working in animation, but many, like myself, aren't. We just love animation.

We're glad you've discovered ASIFA, and hope you'll continue to be a member long after you've become a successful animator. Thanks for your offer to help. How about getting those 20-50 friends of yours to join? That would be a great start.

Here's another idea. A few members of the Programming Committe have voiced their desire to try and schedule programs outside of the Chicago area. Is the University of Wisconsin-Madison a possible site? Let us know. Again, thanks for the letter. --Ed. P.S. Board member Byron Grush's tip about drawing with a mouse is to "Dip its tail in ink."

ASIFA East 1992 Awards Program

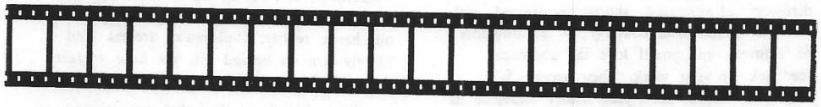
event!

Friday, August 7, 1992 -- 7:00 p.m
Columbia College, 600 S. Michigan Avenue, Chicago

There will be a special, one-night presentation of the ASIFA East 1992 Awards Reel showing the very best in student productions, and the best in Professional animation in the areas of sound, concept, design, animation and direction.

The reel also has winners of the special awards categories of "Best Under Two Minutes," "Best Over Two Minutes," the Charles Samu Award and the Coe Film Award.

Admission is free, but seating is limited.



Film/Video Seminars

Chicago Filmmakers, 1229 W. Belmont, Chicago IL 60657, Phone: (312) 281-8788 (Membership:$25/Student or senior:$15)

* Introduction to Screenwriting, Tuesday evenings, 6:30-9:30, July 7 - August 25, $170

* The Screenwriter as Storyteller, June 24 & June 28, $300

* CP-16 Camera Seminar, Dates:TBA, $20

* Budgeting Workshop, Sunday, August 30, 11 a.m - 5 p.m, $40

* Introduction to Filmmaking, Dates:TBA, suggested ages: 14-18, Fee: $290

The Center for New Television, 1440 N. Dayton Street, Chicago IL 60622, (312) 951-6868 (Individual Membership:$25-$60)

* Introduction to Video Production, June 13, 15, & 20, 6:30-9:30 p.m., $105

* The Video Signal, July 28, 6:30-9:30 p.m., $20

* Introduction to Videotape Editing, June 30, July 1, 6 & 8, 6:30 - 9:30 p.m., $110

* Intermediate Editing, June 12, 18, 23, 25, & 30, 6:30-9:30 p.m., $225

* Introduction to On-Line Editing, July 11, 18, 25 & August 1, 10 a.m. - 4 p.m., $450

* The Art of Editing Seminar, June 22, 6:30-9:30 p.m., $55

* Introduction to the Amiga Toaster, July 8, 6:30-9:30 p.m. $25

* Preparing Video Documentation for Time Arts Grants, July 14, 6:30-9:30 p.m., $40

* Self Distribution: Getting Your Work Out There, July 21, 6:30-9:30 p.m., $55

* Merchandising to Raise Money For Your Film or Video, June 25, 7:30 p.m., $5 (What a deal!)

University of Wisconsin-Madison/ Extension Communication Programs,

222 Lowell Hall, 610 Langdon Street, Madison WI 53703, (608) 262-6130

* Video Production: The Basics, June 15-17, 9:00 a.m.-5:00 p.m., $225

* Pre-Production & Scripting, June 18-19, 9:00 a.m.-5:00 p.m., $175

* Advanced Video Production, June 22-24, 9:00 a.m.-5:00 p.m., $225

* Video Editing, June 25-26, 9:00 a.m.-5:00 p.m., $175

Sony Institute of Applied Video Technology Workshops,

2021 N. Western Avenue, P.O. Box 29906, Hollywood CA 90029, (213) 462-1987

Sony has scheduled nearly 50 workshops across June through September. Most will take place in California, New Mexico, or

(See SEMINARS page 10)

See SIGGRAPH

Use Complimentary Form Below For FREE Registration For Exhibits ONLY

The 19th Annual International Conference on Computer Graphics and Interactive Techniques is going to be held in Chicago, July 26-31, 1992. The conference, sponsored by the Special Interest Group in computer GRAPHics (SIGGRAPH) promises give exciting opportunities to network and exchange ideas.

SIGGRAPH is the leading forum for the presentation and publication of scholarly papers on computer graphics. Its annual conference has a long-standing reputation as the marketplace for computer graphics hardware, software, and systems.

The conference attracts as many as 25,000 participants from around the world, and you can be part of it all.

Just pre-register using the complimentary Registration form reproduced below. With this you gain admission to the Exhibits area only. If you are interested in participating in the seminars offered, or need more information, contact: ACM SIGGRAPH '92, P.O. Box 95316, Chicago IL 60694-5316, USA, Phone: (312) 321-6830, FAX: (312) 321-6876

SIGGRAPH '92 **Exhibition-Only** Complimentary Registration

Save the $25 on-site registration fee. Complete this card to receive complimentary registration to the SIGGRAPH '92 exhibition, including registration to all the events listed below. **After Tuesday, July 7, exhibition-only registration will cost $25 on site.**

Exhibition Hours
Tuesday, July 28 10:00am–6:00pm
Wednesday, July 29 10:00am–6:00pm
Thursday, July 30 10:00am–3:30pm

BEFORE JULY 7 ▸ FREE

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1 Complete this card
If you register for SIGGRAPH courses, papers, or panels, your registration includes the exhibition and you do not need to return this card.

2 Please print clearly
Leave one space between words. Abbreviate where necessary. Your badge will read exactly as indicated. Do not use pencil as faxed copies are illegible.

3 Mail before Tuesday, July 7
Free registration ends July 7. Your badge will be mailed to you if you return this card by July 7.

Festivals!

FILM FESTIVALS: PART NINE

By David Ehrlich

This is the final festivals column for the year. As I shall list a number of festivals with deadlines through the next newsletter in September, some of the information, such as exact dates and entry fees, is necessarily approximate.

Denver International Film Festival (October 8-15)

This feature film festival has been growing rapidly in the last few years, and it usually boasts the premieres of a number of American independent productions. It traditionally pairs 5-7 animated shorts with features and the director, Ron Henderson, is appreciative of American animation. Send films or video copies between June 1st and August 15th. No fee. DIFF, 999 18th Street, Suite 247, Denver CO 80202, Phone: (303) 298-8223.

Hawaii International Film Festival (Early December)

This feature film festival, run by the people at the East-West Center in Honolulu, specializes in feature and short films that encourage understanding and friendship between the peoples of North America and Asia and the Pacific Rim. Most of the films are by Asians or by Americans about Asians, but there are exceptions. Bill Plymton's "25 Ways To Quit Smoking," which screened there last year, has nothing to do with Asia. It's just a good film. Films selected for the festival then tour theatres throughout the islands, with no admission charged. The entire event is impeccably run by director, Jeanette Paulson. Deadline is early June, but they will screen films and tapes through early July. No entry fee. HIFF, East West Center, 1777 East-West Road, Honolulu HI 96848, Phone: (808) 944-7666.

Mill Valley Film Festival and Video-Fest (October 9-15)

This is another up-and-coming feature film festival that has become enamored with the pairing of animated shorts with its features. The ASIFA/San Francisco people have been helping with the festival with the selection and promotion of the animated shorts. No entry fee, and deadline is June 30th. MVFFV, 80 Lomita Drive, Suite 20, Mill Valley CA 94941, Phone: (415) 383-5256.

New York Film Festival (September 25-October 11)

The king of the American film festivals, selection of your animated short here brings elite press screenings, a black-time party and the Linclon Center show, itself. Entry mid-July, with no entry fee except return UPS charges. NYFF, Film Society of Linclon Center, 140 W. 65th Street, New York NY 10023, Phone: (212) 877-1800)

Telluride Film Festival (September 4-7)

Though this event is much smaller than New York, in my opinion it's the best in the country. Held in a beautiful ski resort in a glacial valley surrounded by mountain peaks, this festival draws the American premieres of the finest films of the year, along with their directors and stars. EVERYONE waits on line to enter the theatres for each show, so you might well end up standing behind Jane Fonda or Roman Polanski and striking up a conversation about the film you had just seen. This is the ONLY festival in which directors of animated shorts are treated with as much honor and courtesy as the directors of features, and you'll love the audience feedback to your work. They accept 5-7 animated shorts each year. Entry deadline is August 1st, but the sooner they see your work, the better your chances of selection. There is now an entry fee, and you should call or write first: TFF, National Film Preserve, Box B1156, Hanover, NH 03755, Phone: (603) 643-1255.

Zagreb '92 (June 22-26)

I don't have a concrete update for you on Zagreb, but I am printing a letter I received from Zagreb '92s director, Josko Marusic:

"I would like to inform you that our preparations for ZAGREB 92 are in full swing. Naturally, due to difficult circumstances in our country, the final outcome of our strife is still uncertain. We are receiving letters of support from all over the world, but from time to time we hear from people who wonder whether it makes sense to organize a festival in a country devastated by war, in a country still in war.

Here are the answers to their questions:

We decided that ZAGREB 92 should take place not because we are turning a blind eye to everything happening in our country, but precisely because we see it all too well. War does not change into peace like night to day. Our fight for civilized and human life will not be won by our nice wishes. This war happened bacause we did not manage to span the gap between beauty and hatred, a dream of bright future and fear of the dark.

Our festival, just like our animated film, grew like a flower watered by our wishes and desires for a better life. Now is the time of awakening and facing up to the facts, now is the time of growing up and maturing. This is our harsh reality. Children's dreams and naivety are far behind us. We have to face the truth like grown men and women.

Dear friend, we feel that our relation to ZAGREB 92 is the measure of our success in everything that led us while we spent time together, worked together, and judged animated films together for these twenty years. I dare say that if our festival fails, ASIFA will suffer. The success of our festival is the success of ASIFA, realization of all our efforts, realization of dreams of hundreds of artists who offer understanding hands through art "frame by frame." If our festival fails, the animation movement will fall apart into numberless individual attempts, and ASIFA will become a formal organization void of purpose and soul.

Therefore, please help us! Write, call us, give us support, help us to organize this important event. We can organize the festival by ourselves, but we believe that both we and you need this festival. Millions of people, our friends are still waiting in the darkness of cultural prehistory, they will need our helping hand as well. We are just about to come out of darkness, help us, help yourself, too.

We are about to organize Coatian ASIFA. We will keep you informed of our actions. I hope we shall meet in Zagreb in June.

YOU HAVE BEEN SOLICITED

Society for Animation Studies Calls for Papers

The fourth annual Society for Animation Studies Conference will be held October 23-25, on the campus of the California Institute of the Arts, near Los Angeles.

Featured events of the conference will include a special panel discussion uniting many of the original U.P.A. animators. Select U.P.A. masterpieces will be screened as well. Other events at the conference will be guest appearances of Disney animators from the golden age, and special screenings of independent works of animation.

Persons interested in proposing papers on topics to be presented at the conference are encouraged to subit an outline or rough draft no later than July 11, 1992. Papers are being solicited on the following topics:

* U.P.A. and related issues such as stylization, designed movement, and the influnce of U.P.A. around the world.

* Animation pioneers such as Charlie Bowers, Reiniger, Starevitch, etc. Cohl, McCay and Messmer have been done.

* Historical Methodology: What are viable approaches and tools for research and reportage? When has enough been said?

* Definitions of Animation: Are digital simulations of live action really animation? How about optically-printed live-action footage that looks unreal or impossible? Flipbooks?

* Eastern European Masters: Next to U.P.A., this is one of the most neglected areas of animation critisism. Animators such as, Witold Giersz, Jiri Trnka, Jan Lenica, Priit Parn, Yur Norstein, Walerian Borowczyk, etc.

* Women Animators and Women's Issues in Animation.

(see TOPICS on page 10)

REGARDING STUTTGART Festivals!

Some personal observations from John Schnall on the Stuttgart '92 Festival

On the surface, the Stuttgart Trick-film Festival appears to be run by Professor Albrecht Ade, a dignified older gentleman prone to formalities and speeches. Most attending Stuttgart this year know the truth however -- this festival is driven by two young, crazed animation fanatics named Otto Alder and Thomas Basgier. They've been stalking all the animation festivals, luring animators in from around the world with their friendly presence, chasing hard to find films from across the globe. Their maniacal drive has resulted in one of the most intensive and concentrated film festivals around.

Reflecting the current interest in animation from what was once the Soviet Union, the Stuttgart festival offered four "information" programs of recent Soviet films. Not content to stop there, the fesival screened retrospectives of Garri Bardin, Youri Norstein, jury member Alexander Tartarsky, Moscow's Pilot Flims from the Ukraine -- and then there were the student shows, the Mongolian show, the Starewitch programs, the Swiss retrospective, and the "night" programs which BEGAN at 1:00 a.m!

Like I said, intensive.

There were so many programs that one usually had to choose between seeing yet another film showing and such luxuries as a night's sleep or a real meal. However, whenever I opted for bags under my eyes and a growl in my stomach, I was not dissappointed. The programs were crammed with beautiful films I'll probably never find anywhere else. Thank you, Otto and Thomas!

In addition to all the films, there were some other very unusual performances. I missed a reading -- in German -- of Bruno Schult's "Street of Crocodiles," presented with the Quay Brother's film, but I did catch Priit Pyarn's performance art piece entitled "The Death of Dark Animation in Eastern Europe." While a D.J. played two turntables and a sampling keyboard, Priit, dressed in a white jumpsuit, scrawled a black smudge on a white wall for hours. He bagan at midnight, and was going strong when I left around 3:30 a.m. Hell, he'd probably still be there if they'd let him.

Priit Pyarn became one of the most intriguing characters at Stuttgart. His film, "Hotel E," which won an award in the very competitive competition (about forty films made it into competition this year), was a look at the new Europe and a particularly ascerbic satire of American capitalist ideals. Yet there Priit was -- selling T-shirts of his character, wheeling and dealing. He'll clearly survive his country's transition sucessfully.

Of all the international festivals I've attended, Stuttgart gave me the strongest feeling of communication between people from truly diverse cultures. Thomas and Otto's influence again -- bringing in the world animation community.

An impromptu band played at an ASIFA party. People joined in at will. At times, no two members were from the same country.

I finally met Sergei Ainutdinow, a Russian animator whose film, "Amentia," is remarkably similar to my own film, "Grim." Although "Grim" was not shown at Stuttgart, the incredibly helpful festival staff arranged a private, impromptu screening for Sergei. Alas, we couldn't speak each other's language, but I feel as if we had communicated.

Piotr Dumala, whose beautiful new film "Franz Kafka" received an honorable mention, had a poetic way to describe the forces which united the two films, but the poetry had to be cut short. Piotr had to rush off to catch another film show. Too much to do -- too little time.

My one complaint about Stuttgart's programming is that quite a few films were shown in two or three different programs. It was frustrating to be seeing a film a second time in one day while knowing I was missing something in another theatre.

Mid-way through the festival, Otto and Thomas announced their decision to resign from the fesival staff. They feel there is insufficient funding for them to do their jobs effectively. Their announcement was met with a huge protest from the animation community. Petitions were circulated, the daily festival bulletin was filled with pleas to reconsider -- but their minds seem made up.

The question now is, can the festival continue at its current high level without them?

While Otto and Thomas were the backbone of this year's fest, the entire festival staff, made up largely of the staff of the theatre where most of the screenings were held, were truly extraordinary. Perhaps they can fill those vacant shoes. It's also possible that Otto and Thomas are bluffing in an attempt to get more funding for the festival.

We'll see. But for now, I'm glad I had a chance to experience what just might be the last truly great Stuttgart festival.

ANY OLD TERM PAPERS AROUND?

Society for Animation Studies Sponsors Second Annual Student Essay Contest

The Society for Animation Studies (SAS) has announced that it is accepting entries for its Second Annual Student Essay Contest.

Criteria for judging will include clarity and strength of argumentation, quality and originality of scholarship and research, and contribution to the understanding of the field of animation.

The jury will be chaired by Mark Langer, from Carleton University, Ottawa, Canada.

All submissions must be double-spaced, typewritten, should not exceed 5000 words, and sould be submitted in triplicate. No entries will be returned unless accompanied by self-addressed stamped envelopes.

Two cash awards will be made, $750 for First Prize, and $250 for Second Prize. The prize money was made possible by a generous grant from the Motion Picture Screen Cartoonists, IATSE Local 839, in North Hollywood, California.

Candidates for the awards must be enrolled as undergraduate or graduate students, and be members of the Society for Animation Studies at the time of submission.

Essays prepared by students to fulfill the requirements of courses may be submitted, although previously published essays cannot be accepted. Papers submitted for presentation at the 1992 SAS Conference, at the California Institute of the Arts, Valencia California are eligible.

Contest entries should be postmarked by July 1, 1992, and sent to:

Mark Langer, Jury Chair, Film Studies
Room 427, St. Patrick's Building
Carleton University
Ottawa, Ontario K1S 5B6 Canada
Work phone: (613) 788-2600 x3793
Home phone: (613) 565-0215
FAX: (613) 788-5604

FEST ENTRY FORMS AVAILABLE

Not Much Time Left On These

* Ottawa 92 International Animation Festival (September 30 to October 4, 1992) DEADLINE: July 17, 1992. Canadian Film Institute, 2 Daly Avenue, Ottawa, Ontario, Canada, K1N 6E2, Phone: (613) 232-6727 FAX: (613) 232-6315 TELEX: 0636 7004 74

* The New York Festivals -- Televison & Cinema Advertising, Public Service Announcements (January 29, 1993) DEADLINES: June 30, 1992 (Main Entry Deadline), September 11, 1992 (Secondary Entry Deadline -- for spots produced during summer months for airing in early fall). 655 Avenue of the Americas, 2nd Floor, New York, NY 10010 USA, Phone: (914) 238-4481

HANDS-DOWN BETTER?

Inanimate Objects Spring to Life

by Marie Cenkner

The camera pans down a grocery shelf. As it passes the soft drinks, a can bounces out, flips it's lid open and begins speaking. It gets so excited that it does a back flip as several nearby jars jump back and open their lids in amazement.

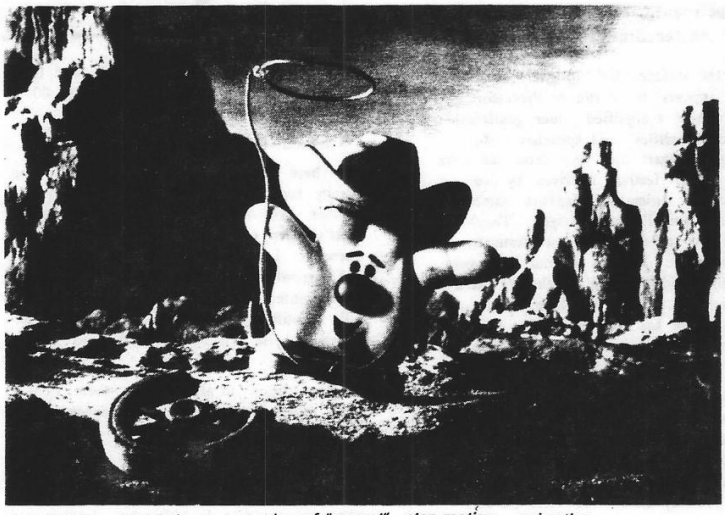
Is this the latest, high-tech, expensive, computer-generated commercial? No. It's simply a recently-aired example of the classic technique of STOP-MOTION.

You may have heard of other names for various members of the same family of dimensional animation: Claymation ®; puppet, or object animation, replacement or sequential animation, even pixillation.

The following is an attempt to describe each stop-motion method, and explain the pros and cons of each.

STOP MOTION (or stop action) is simply a technique for recording movement one frame at a time onto film. An object is moved, a frame is exposed. It is moved again, another frame is shot. And so on. When the film is projected at the correct speed, you get apparent real-time movement.

From a producer's point of view, (e.g. cost) there are two major considerations. WHAT can be stop-motioned, and in what environment will the action take place?



DDB Needham Worldwide, Inc.

The Helping Hand is an example of "puppet" stop-motion animation.

Let's look at the objects first. For example, with Claymation ®, a trademark of Will Vinton Productions, which became widely known with the popularity of the California Raisins. The technique is exactly what the name implies. Clay sculptures are moved, and sometimes even re-sculpted for each frame of film. The animator will occasionally make SEQUENTIAL MODELS of often-used parts, such as heads when there is lip-sync action. This technique is excellent if you need exaggerated facial expressions, metamorphosis, or the character is for a single job or set-up. The major drawbacks to animating clay are: it is time consuming; and the clay is heavy, making it difficult to produce free movement or walking. Remember the California Raisin shuffle?

PUPPET animation overcomes some of these problems. The puppets are usually foam-rubber casts over custom-made metal skeleton. This makes them very light and durable -- suitable for walking, flying, free gestures and continuing characters or longer productions. Replacement sequential heads are often used to increase expressiveness. The Pillsbury DoughBoy, the Hamburger Helper Hand, and King Kong are stop motion puppets.

OBJECT animation is a very cost-effective way of giving life to inanimate objects. Any object can be rigged with wire, lead, supports, etc., and be brought to life. The object can also be altered so it can bend. Sequential models can be made for it to grow or "morph." Currently, computer-generated morphing is being over-used in many productions. It is very expensive, but is extremely effective for live object to live or inanimate object transformations. Another time to select computer-generated morphing over the stop-motion type is when the shot call for rubberoid distortion or liquids, as in the recent Listerine commercials.

PIXILATION is when the "object" being animated happens to be a living, breathing entity -- usually a person. This type was recently used in the Budweiser spot aired curing Super Bowl XXVI.

Of course, the animator can MIX & MATCH all of the above animation types to overcome the problems of process, time and budget. (This has the added advantage of

(Continued on next page)

TOPICS

(Continued from page 8)

* Narrative Structures and Strategies in Animation.

* Dreams, Myths and Archetypes in Animation.

* Emerging Animators -- Who are the new talents?

Those desiring to propose other topics are welcome to do so. Papers should be of a length to allow presentation in a 20-minute time slot, including illustrations on slides, film or video. A few small grants may be available to help scholars defray their costs.

Outlines or rough drafts should be sent to:

Dr. William Moritz, Film/Video School
California Institute of the Arts
24700 McBean Parkway
Valencia CA 91355
Phone: (805) 255-1050
FAX: (805) 253-7824

For information on the Society for Animation Studies, including membership, contact:

Society for Animation Studies
The American Animation Institute
4729 Lankershim Boulevard
North Hollywood CA 91602-1864
Phone: (818) 772-2474
FAX: (818) 506-4805

SEMINARS

(Continued from page 7)

New York. Call Sony to get a complete catalog of events.

* Camera Technique and Visualization, Itasca IL, September 22-24, $899

Paul Gray Film Directing Seminars,

1223 Wilshire Boulevard, Suite A, Santa Monica CA 90403, (800) 248-5969

* Seminars on film directing, film and television comedy, and script revision will be held in Santa Fe, New Mexico on July 18-25, 1992. The fees range from $175-$350, and certain discounts are available. Call for catalog/registration form.

Lawyers for the Creative Arts Legal Seminar

Katherine Lauderdale, WTTW/Channel 11's general counsel, talks about media law practive in Chicago. June 17, 12:00 Noon, Illinois Center, 18th floor. For more info call: (312) 848-6590

Women In Film Meeting/Meet Brian Wilson

Brian Walton, executive director of the Writer's Guild of America -West, speaking on "What writers need to know about writing in the '90s. June 22, 6:00-8:00 p.m., Hyatt Regency Suites ballroom, Chicago. $20 (includes hors d'oevers) Info: (312) 372-2376

THE GENIUS OF DISNEY

Museum of Broadcast Communications Opens New Home

On Friday, June 12, 1992, the Museum of Broadcast Communications will open its new facility housed in the Chicago Cultural Center at Randolph Street and Michigan Avenue in downtown Chicago.

The opening gala will mark the museum's 5th anniversary, and promises to be a major media event. On the following day MBC's summer-long tribute "The Genius of Disney: The Television Years," will get underway.

In the first program, David Smith, director of the Disney archives in Hollywood, will join a panel discussing how Disney entered television, and how the different Disney programs evolved and changed up to and including shows on the Disney Channel of today.

Then on August 22, museum visitors will get a chance to meet and talk with some of the original Mickey Mouse Club Mouseketeers.

During the month of September, the museum will focus on the art of the Disney animators. On September 13, at 2:00 p.m. there will be a special panel discussion featuring Disney animators that worked on many of the classic Disney features. The panel discussion will be moderated by an ex-Disney animator.

Also, throughout the summer, one hundred popular Disney episodes will be screened in the museum's theatre.

For more information about the Disney tribute, other museum events, or membership call (312) 629-6000.

ON THE SILVER SCREEN (OR NOT)

The Looney Tunes Hall of Fame

100 minutes of classics. September 4-10. $5. Music Box Theatre, 3733 N. Southport, Chicago. Phone (312) 871-6604.

Japanimation Series

"Project A-KO," feature film, June 12-18; "Dominion Tank Police," four episodes (3 hours), June 19-25. Both in Japanese with English subtitles. Facets Multimedia, 1517 W. Fullerton, Chicago. Phone: (312) 281-4114.

Rock-A-Doodle on Video

HBO Video will be releasing the Don Bluth production of "Rock-A-Doodle" to video on August 19. The purchase price of the cassette will be $24.98 with a coupon to get a $5 rebate contingent on the purchase of Wisk Laundry Detergent. Let's not all stampede!

Kartoon Klassics

Every Saturday morning at 8:00 a.m., WCFC/Channel 38 in Chicago broadcasts an eclectic (i.e. whatever they can get) collection of public domain cartoon shorts. The toons range from really crummy dupes of Warner's product, to very nice prints of Fleischer, Van Buren, Felix the Cat (re-colored), and even some Disney.

Hanna-Barbera Home Video Library On Moratorium

As recently reported in the Spring '92 "Whole Toon" catalog supplement, the entire library of Hanna-Barbera Home Video has been withdrawn from the market.

Turner Home Entertainment completed the purchase of Hanna-Barbera in December of 1991, and Turner says it will be at least a year before any H-B titles are available again on home video. It is also reported that some existing supplies of certain titles are being pulled from the shelves and destroyed.

The Whole Toon Catalog is available from Whole Toon Access, P.O. Box 369, Issaquah WA 98027. $2.00

Production Hot-line

Variety reports that Walt Disney Productions has started production on a new animated feature, "King of the Jungle." Disney also has another feature in the pipeline, "Aladdin," which began production in March of 1991. "Aladdin" is being directed by the team of John Musker and Ron Clements.

Lost World Saved from Extinction

The June '92 issue of The American Cinematographer has an interesting article about the ground-breaking Willis O'Brien classic "The Lost World."

The article recounts how the film was reconstructed in the '70s by using footage from various film libraries. It also explains what footage was deleted from the original release, and what shots are still lost.

"The Lost World" is a direct filmic ancestor to the classic stop-motion animation/live action feature "King Kong."

SPRING TO LIFE

(Continued from previous page)

confusing both the viewer and the client.)

After the primary concern of WHAT must be animated, the next consideration confronting a producer is: In what environment is the action is to take place?

In the example at the beginning of this article, the environment is a real object set (the grocery shelf). For puppets such as the Hamburger Helper Hand, it is a puppet scale set. Or the stop-motioned object can be combined with live action.

Less expensive and often over-looked methods are those of front or rear-screen projection of previously shot live action. Another vintage method of combining live and animated objects is through the use of split-screen photography. "RoboCop II" used split-screen and rear projection techniques.

A more expensive but much more flexible technique for productions finishing on tape is ULTIMATTE COMPOSIT. The live action is shot with the consultation of an animation director, allowing space for the stop-motion animation. The animation is shot against Ultimatte blue or green with care taken to match the lighting and camera angle of the live action. Besides being costly, technical problems can arise with shadows, reflections and "clean" edges.

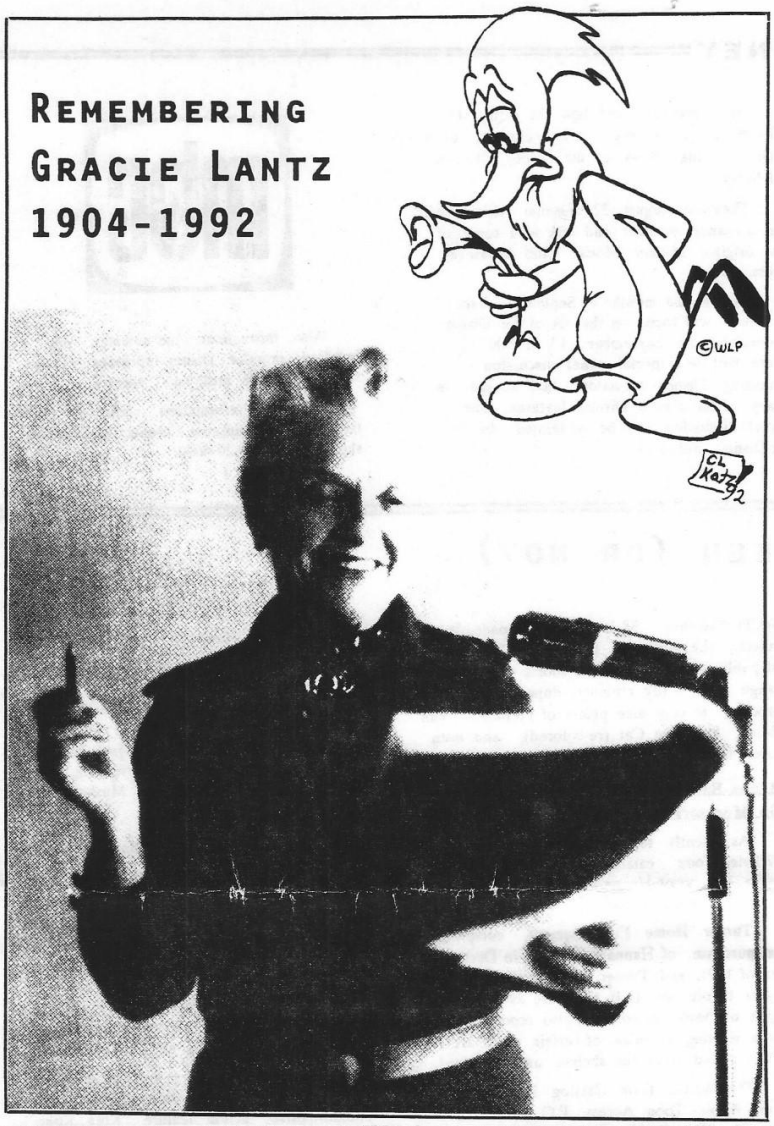
Also problems may arise if the animation is shot for projection at 24 frames per second. There are 30 video "frames" in one second, and matte problems may occur when normal film-to-tape transfer takes place. To overcome this problem, it is sometimes recommended to shoot the animation at 30 frames per second. An expensive solution, because is increases animation and production time approximately one third. It may also be possible to conform the animation so the live action is in video frame sync.

The world of animation is a large one, and hopefully this introduction will make you a little more familiar with some of the different methods and processes, and when they might be used.

Possibly the best reason for using stop motion has been voiced by one of Chicago's best known stop-motion fanatics, director Paul Jessel: "Of all the forms of animation, stop motion is the most magical because it doesn't reveal it's technique. You KNOW they are inanimate objects, but they appear to be alive."

(ASIFA/Central member Marie Cenkner has been doing animation for over 15 years, and is currently producer/director at Animasaur Productions, a company she runs with her husband, commercial animation director Paul Jessel.)

Remembering Gracie Lantz 1904-1992



Human Causes

New Organization of Animators

Animation Magazine reports Hanna-Barbera's Bill Hanna is pushing for a new organization of animators to promote positive social change on a worldwide scale.

Hanna wants to see animators working for causes such as human rights and ending world hunger. He proposed the idea at a UNICEF conference, suggesting that the organization set up alliances with groups such as ASIFA.

Animation Plus! Video

Gallery Offers Video Catalog

Animation art collectors everywhere might be glad to learn that the Animation Plus! Gallery is now offering a full-color video catalog.

The video catalog is almost an hour and a half long, and includes over 300 images, representing all the major studios in production artwork and limited editions. Accompanying the video, is a printed catalog which corresponds to the images on the video.

The purchase price of the video is $15, and the charge will be applied toward the price of any artwork acquired through the gallery. The video can be ordered post-paid from:

Animation Plus! Gallery
790 N. Milwaukee
Chicago IL 60622
Phone: (800) 866-ART-1
FAX: (312) 243-8358

VIDEOS, FILMS, WORK WANTED

Help Wanted

Journeyman lay-out and animation effects people are needed for several feature animation projects. You may be placed immediately or in the near future. Recent experience is helpful. If you are union-ranked or otherwise experienced, please contact: Prescott Wright, (415) 864-5779, or send a brief resume to: FilmWright, P.O. Box 31441, San Francisco CA 94131

Animated Films Wanted

Animated films under three minutes wanted for use as part of continous loop information programming in bank lobbies, office buildings, etc. Films must be able to stand alone without a soundtrack. Licensing fees will be paid. Films will serve as visual breaks between information segments. For more information write: George Eastman, Kinetics, 215 W. Ohio Street, Chicago IL 60610. No phone calls, please!

Publications

The Job Hunter's Handbook for the A-V, Video & Film Industries

Tips on how to look for jobs in the industry. 64pp; $22.45; Kemper Associates, 680 N. Lake Shore Drive, Chicago IL 60611

Elliot M. Katt: Bookseller Catalog

Technical and reference books about cinema, acting, music and writing. Elliot M. Katt: Books on the Performing Arts, 8568 Melrose Avenue, Los Angeles CA 90069-5111 Phone: (310) 652-5178 FAX: (310) 659-3521

Script City Catalog

Scripts of all kinds; some animation. Script City, 8033 Sunset Boulevard, Suite 1500, Hollywood CA 90046 Phone: (213) 871-0707 $2.00

Script Word Processing

"Screenwrite," a text formatting program specifically designed for screenplays and teleplays; "AVScripter," a two-column script formatter. Both programs are "share-ware" and sold per floppy disc, so for about ten bucks, you can have your scripts in the "right format." The Software Labs, 3767 Overland Avenue, #112-115, Los Angeles CA 90034. Phone: (213) 559-5456 FAX: (213) 559-3405

CONGRATULATIONS!

Video Winner

Congratulations to Marcey Abramovitz, winner of the "Hoppity Goes To Town" video tape raffle held at the 50th Anniversary Celebration in January.

FRAME BY FRAME

FALL 1992 EDITION

newsletter of ASIFA/Central

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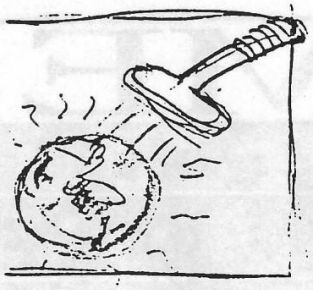
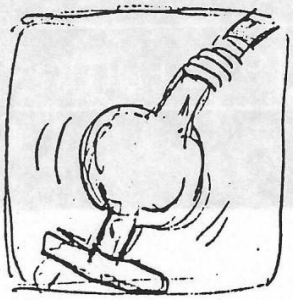




storyboard for Anijam project by Dan Cascardo

THERE WILL BE A MEETING on Tuesday, Dec 1 at 7pm to discuss and view works-in-progress for the Anijam project. At Animation Plus! gallery. There will be 1/2" & 3/4" available. Notice: the new title for the project is "It's a Funny World." If you're coming, you should bring a munchie for the potluck.

So far (as of 10/28) there are 8 Anijams in the works, & most are about one min long. Jim Richardson will be sending out another Anijam notice to all Anijammers by the middle of November.

PAGE 2

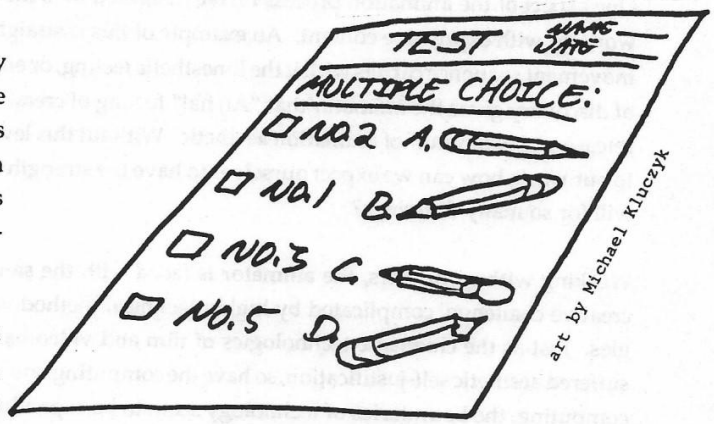
FERNGULLY DIRECTOR BILL KROYER CHATS WITH ASIFA / CENTRAL

by Deanna Morse

Prior to SIGGRAPH, animators Bill and Susan Kroyer showed behind the scenes videos of *Ferngully: The Last Rainforest* in an informal evening with ASIFA /Central members.

Bill brought a walking tour of the studio, where he visited individual areas of production, showing us all stages of the animation process. We saw the background artists, the line-test systems, the computer animators, the storyboard wall, various designers, and some of the completed cels from the production. He screened several clips from the movie and discussed how they merged computer animation with traditional techniques. At the end, he screened a trailer for a new feature that is still in the pre-production stage.

Ferngully is available on video, and I recommend it highly for those of you who missed seeing it on the big screen. The graphics and animation are exceptional, and the music is strong, and integrated well into the story. The film has a strong moral and social message, with 5% of the profits from the film going to groups which protect the environment and rainforests.



It's a pencil test! Get it?

Kroyer Films have produced a number of projects which integrate computer animation into traditional production. His philosophy is to use each approach for what it can do best. In *Technological Threat*, their Oscar nominated short, the computer is used to animate the backgrounds and the "dweeb" characters: little geometric pencil neck workers. The wolfy character is hand-animated. Prior to that, Kroyer was head of the computer animation unit at Disney during *Tron*, and produced the animated TV series *Ultracross*, and the pilot for Mattel's *Computer Warriors*. Recently, they made the title sequences for *Honey, I Shrunk the Kids*, *Labyrinth*, and *National Lampoon's Christmas Vacation*.

We were very glad that Bill took the time to visit us at ASIFA/Central and to share his visions with us. It was a well-attended evening, with members from Texas & Ohio as well as Chicago. Thanks to all who came!

storyboard for Anijam project by Dan Cascardo

Join ASIFA

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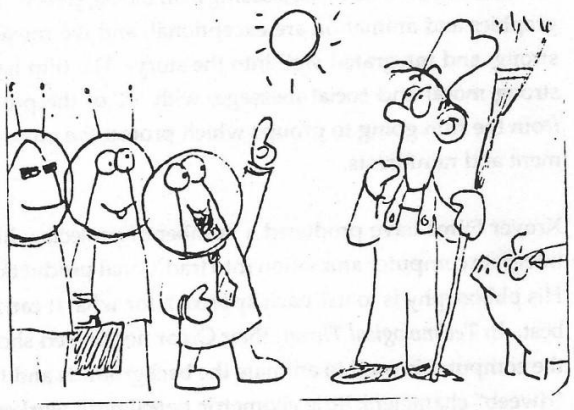
ASIFA/Central Member Makes it "HOME" to Chicago

by Leslie Bishko

On the occasion of Bill Kroyer's presentation at Animation Plus! Gallery, I spoke with Deanna Morse about writing something for this months' newsletter. I started to write something superficial: about being an out-of-towner, coming to Chicago and describing what I got out of Kroyer's presentation (which was great!).

Instead, since I have been preoccupied with a piece in progress, I would like to share with fellow animators some of what I struggle with by having made the complicated choice to animate via computer.

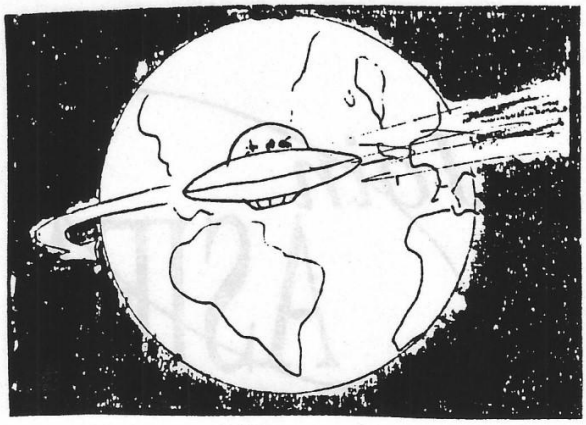
One aspect of the animation process I have delighted in is the inventive, experimental level, where one merges the way of working with expressive content. An example of this is straight ahead animation, where the activity of rapidly sketching a movement sequence carries with it the kinesthetic feeling, or energetic quality, that will later emerge as expression. This level of discovery gives the animator that "Ah ha!" feeling of creative release and is the stuff of animation aesthetic. Without this level to our work, how can we expect ourselves to have the strength of will for so many drawings?



storyboard for Anijam project by Jim Richardson

Working with computers, the animator is faced with the same creative challenge, complicated by highly technical methodologies. Just as the cinematic technologies of film and video have suffered aesthetic self-justification, so have the computing arts. In computing, the boundaries of technology seem to be expanding in all directions, towards infinity! Knowing this, when faced with the limitations of current software, the creative challenge in me wakes up and says, "I know it's possible. I can write a program to do this. My art will not be compromised!"

The truth is, I'm an artist and not a programmer. Programming, for me, is like my 1980 Dodge Omni - it gets me from one place to another. Driving the car does not require that I know how to build a carburetor in order to do it. So, I embark on programming missions to fulfill my creative drive. I become lost in the netherworlds of the machine and completely lose contact with the creative process.



storyboard for Anijam project by Jim Richardson

Well, not entirely. Animating is my expressive outlet. What I do by programming is customize my own conditions for animating. Herein lies the conflict: I can approach the "Ah ha!" level, yet it is a painfully mathematical, logical, rational and non-intuitive way of working. If programming itself was my creative activity, I could spend my days at the terminal exclaiming "Ah ha!"

This brings me to today. I've spent two weeks working on a program that will help me animate an ordinary kitchen pot which will have some unexpected ways of moving. I finally worked out the kinks, and posted this message within the digital environment of the computer lab:

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(continued...)

Programming Verses/Equals Animating

I'm through writing code to animate The Pot
MANY THANKS to those who helped me a lot!
You know who you are, your names will be seen
At the end of my piece, scrolling through the screen
I wanted to say thanks for now,
I'll thank you again when it's done,

ANYHOW,
This has been an exercise in endurance,
Mathematical knowledge and debugging experience,
These things combined I met with resistance,
Artmaking, it seemed, way off in the distance!

My view of my work has been re-arranged
The line between Science and Art has changed
I think, for me, it will always be there
Yet, I may find this line a more random affair
It moves quite a bit between one and the other
Some places I move with it, others, I jump over

Whether or not anyone asks me,
the Pot has EXPRESSIVE MEANING, you see!
The work I've just done, though crucial, is PRELIMINARY
To anything creative, aesthetic, lively, expressionary!
(what I'm getting at here is that it was a process of making up a process for the artmaking process..)

Yet, "the code" is a part of it all
By writing it, we can chip at the wall
between Science and Art, and since we're not fools
To merge the two we will design some great tools!

Sorry about the rhyming, it just happened.

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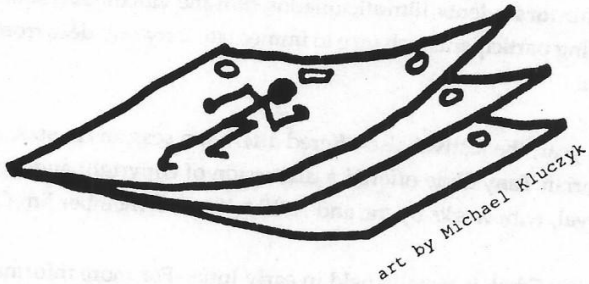


The "Ah ha!" moment has not arrived for me, as I haven't used the new program yet to MAKE the animation. I want to be very clear about the difference between the "Ah ha!" of getting my program to work and the "Ah ha!" of animating with it.

What I got out of Bill Kroyer's presentation is that the world of animation involves pulling off amazing feats of human accomplishment. The broad range of separate elements that collectively form the animation are affected by HOW they come together. A painter holds the brush in her hand, the paint is on the brush, the canvas is waiting, and the interactive process begins - a UNITY of action and expression. Kroyer's studio is spread throughout with people working individually towards the collective whole. There is no direct interactive relationship between a single pencil drawing and the final frame of film where its role comes to full fruition. The creative vision was maintained through bookkeeping, planning and communication. These methods for coordinating the production of *Ferngully* were ultimately responsible for its success. The issues of interactivity and feedback in the animation process are integral to animated productions of all scales, from the one-woman show to the feature production. Kroyer cannot collect all the people involved, from scriptwriter to film lab technicians, into one room at one time and proclaim, "Folks, here's how we're going to do this..," Likewise, I am unable to synthesize my idea notebook, directories of objects and animation scripts, backup tapes, two differently notated versions of my soundtrack log and my precious animate-the-pot program into one creative process. The program, however, is an example of how I can get closer to the unity of action and expression.

Thus have I connected my animator's spirituality with ASIFA/Central and the collective animation unconscious.

The work in progress is being made at:
The Advanced Computing Center for the Arts and Design (ACCAD)
The Ohio State University

FESTIVAL REPORTS

by Deanna Morse

SINKING CREEK FILM AND VIDEO FESTIVAL

Nashville, Tennessee

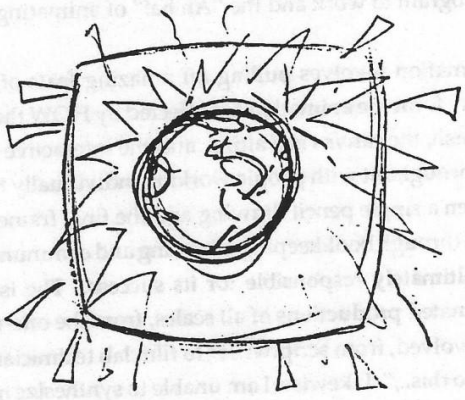
I have been connected with Sinking Creek for so many years, working in some capacity with the festival that I am always surprised that people don't know about it.

Founded in 1969 by Mary Jane Coleman, to showcase the work of American independent, non-commercial films, the festival was originally held on her farm (near the Sinking Creek), but soon outgrew itself and moved to the campus of Vanderbilt University in Nashville, Tennessee. Now directed by Meryl Truett, the festival offers a week-long opportunity to screen films and videos, enroll in workshops in screenwriting, animation and video production, and meet with guest filmmakers who screen their work.

Affordable dormitory-style campus housing is available, and with a low fee for a week-long festival pass, this festival is a real bargain for students, film aficionados, film and videomakers and teachers. The workshops are a unique element of this festival, offering participants a chance to immediately try out ideas from the many films and videos that are screened daily to inspire them.

This year, the festival also offered afternoon sessions in specialty areas. I taught a workshop in computer animation, and historian Tony Slide offered a discussion of copyright and legal clearances. A video installation area was also part of the festival, with works by me and ASIFA/Central member Jim Duesing.

Sinking Creek is usually held in early June. For more information on Sinking Creek, write Meryl Truett, Director, Sinking Creek Film and Video Festival, 402 Sarratt Student Center, Vanderbilt University, Nashville TN 37240, or call 615-322-2471.



storyboard for Anijam project by Dan Cascardo

SIGGRAPH

Chicago

Nearly 30,000 animators and computer graphics folks converged on Chicago in late July for SIGGRAPH '92. This year's theme was "Insight Through Images". The conference included it's usual menu: 44 full or half-day courses (three sample titles: Fundamentals and Overview of Computer Graphics; Particle System Modeling, Animation and Physically-Based Techniques; Fractals: From Folk Art to Hyperreality), 32 papers and panels (three sample titles: Animation, Modeling, Artificial Life), an art show, a film/video art show, the Electronic Theater, and an exhibition floor with 255 companies. New this year was The Showcase, featuring a variety of high performance computing applications and The Cave, an interactive virtual reality demonstration area. In the Cave, participants wore stereo glasses to be immersed in a virtual snowstorm, a fractal exploratorium, and molecular models. Another room, G-Tech, featured virtual reality demonstrations that used less-than supercomputers. G-Tech allowed you to dance with and control computer generated sprites, and to generate visual poetry. Also new this year was SIGKIDS, co-coordinated by board member Marla Schweppe. SIGKIDS provided a group of Chicago students with mentoring relationships to introduce them to the field of computer graphics and animation. They met regularly, had tours of computer facilities, and participated in workshops. During the

(continued...)

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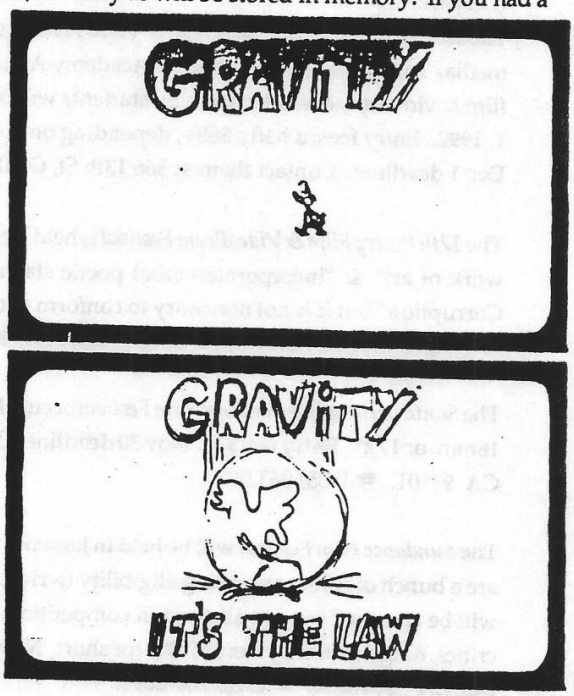
conference, they participated in a panel and showcased their work during the week.

On the floor, animators were buzzing about the demonstration of new animation software from SOFTIMAGE (Québec). Their newly introduced Actor module includes a number of useful features for character animation. Using inverse kinematics, one can easily build a skeletal hierarchy: when a hand is moved, the software figures out the arm positions automatically. There is a collision detection component, so that a characters feet can automatically recognize the floor. And the software offers function curves which will calculate the hip and shoulder curves for a walk once the basic cycle is input. In addition, there are icons for manipulating physical properties such as the effect of gravity or wind on a character. To end their demonstration, they showed how a body suit could be used to input motion curves, which then could be finessed by the animator. Out of the 255 exhibitors, this was definitely the most interesting demonstration for animators. (Of course, there were lots of morphing packages offered, too...)

Also of interest to me was a new system of laying to tape, called Quick Pass, demonstrated by DIAQUEST. Rather than go to tape sequentially, their new software program dumps several frames at once, as many as will be stored in memory. If you had a 60 frame animation, it could be laid down in, say, three passes, with the first pass laying frames: 1, 4, 8, 12, 16, 20, etc. the second pass: 2, 5, 9, 13, 17, etc. Such an elegant, and seemingly simple solution - I'm surprised that it was only implemented now. It will save on laying-to-tape time, and also on machine wear-and-tear.



storyboard for Anijam project by Curtis Katz, Len Koni, & Bill Naras

SIGGRAPH '93 will include three new exhibit areas. Machine Culture will present interactive and interactive media artworks which explore today's cultural issues. Designing Technology will exhibit works which focus on the influence of design and the designer's role in the development of technology and interactive technology. Tomorrow's Realities will be a specially designed non-traditional gallery which demonstrates the latest in new and emerging technologies, establishing a framework in which to consider the social, economic, cultural and political implications of computer graphics. With a budget of 6 million dollars, SIGGRAPH '93 will undoubtedly replicate past successes, and be efficient, inspiring, visually rich, and very high-tech. SIG '93 will be held in Anaheim, August 1 - 8, 1993. If an attendee suffers from digital overload, they can always walk over to the Magic Kingdom to experience some fast moving rides, animatronics, and people dressed in mouse costumes.

For information on SIGGRAPH, contact Conference Management, 401 North Michigan Avenue, Chicago, IL 60611 tel. 312-644-6610.

OTTAWA INTERNATIONAL ANIMATION FESTIVAL

Ottawa, Ontario, Canada

An ASIFA-sanctioned festival, the Ottawa festival is held every two years, usually in early fall. This year's festival screened about 70 films and videos in competition (selected from over 700 entries), and a Panorama of a dozen or so titles entered out-of competition (films that have been awarded prizes in other ASIFA-sanctioned festivals). In addition, there were seven retrospectives programs: Bretislav Pojar, Ken O'Connor (layout artist for Disney), Cuban animation, Jules Engel and films from Cal Arts, films from Sheridan College, the Shanghai Animation Studio and Hans Fischerkoesen. Additional programs included a screening of *The Tune* by Bill Plympton, *Rights from the Heart* from the French studios of NFB, computer animation and current works made for television.

(continued...)

Although I have attended several past Ottawa festivals, this was my first year to have a piece juried into the festival. *Dogs*, made for Sesame Street, a collaboration with Rose Rosely, was accepted into competition, which made us guests of the festival. The festival paid for our hotel, and gave us both free passes and a perdiem. It's definitely worth entering to have a week in Ottawa as a guest of the festival!

The next festival should be held in 1994. Entries are usually due in February preceding the festival. Watch our future newsletters for information on entering.

F E S T I V A L S

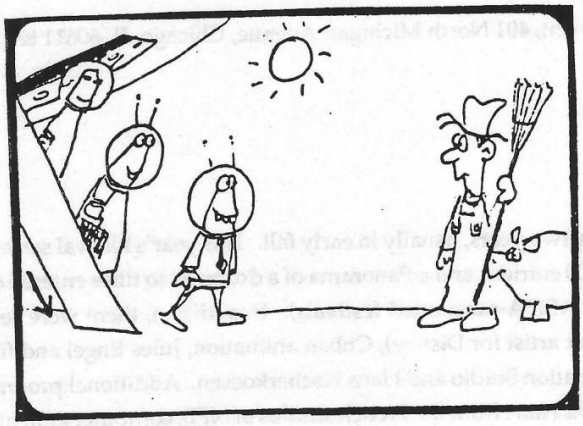
CALIFORNIA -

The 23*rd National Educational Film & Video Festival* occurs May 18-23, & is known for being the key US festival for educational media. Top winners are eligible for Academy Award competition in the documentary & short subject categories. Animation, film & video art, & works made by students will be accepted. Entries must have been completed between Jan 1, 1991 & Dec 1, 1992. Entry fees: a hefty $80+, depending on length; $30+ for students. Formats: 16mm, 3/4", 1/2", & interactive media. Dec 1 deadline. Contact them at 566 13th St, Oakland CA 94612. ☎ (510) 465.6885.

The *17th Poetry Film & VideoPoem Festival* is held Dec 5-6, & specializes in works that "integrate poetry, film & music in a unified work of art" & "incorporate verbal poetic statement in narrated or captioned form." Theme for 1992 is "Innocence & Corruption" but it is not necessary to conform to this theme. Entry fee: a paltry $5. Nov 26 deadline. Contact them through Herman Berlandt, Fort Mason Center, San Francisco CA 94123. ☎ (415) 776.6602.

The *Santa Barbara International Film Festival* occurs Mar 5-14, & they'll be accepting anything you throw at them that's on 35mm, 16mm, or 1/2". Entry fee: $30. Nov 30 deadline. Contact them through Diane M. Durst, 1216 State St, suite 710, Santa Barbara CA 93101. ☎ (805) 963.0023.

The *Sundance Film Festival* will be held in January, & has become the première US showcase for new independent films. There are a bunch of rules concerning eligibility (write them). Dramatic films have to be at least 70 min long, docs 50 min, & shorts will be screened but not allowed in competition. This festival is attended by many distributors, programmers, journalists, critics, & agents. Entry fee: $35; $10 for short. Nov 1 deadline. Contact them through Geoffrey Gilmore, 3619 Motor Ave, suite 240, LA CA 90034. ☎ (310) 204-2091.



storyboard for Anijam project by Jim Richardson

NEW YORK -

The *Montage '93 International Festival of the Image* is inviting all students pre-K through graduate school to submit work for the International Student Media Arts portion of the festival. Any animation, video, film, or computer imagery is eligible, but all submissions must be on 1/2", 3/4", Beta, 8mm, or Hi-8 video only. Max length is 30 min, and must be received by Feb 1. Montage '93 will be held July 11-Aug 7. Contact them at 31 Prince St, Rochester NY 14607-1499. ☎ (716) 442.8897.

NEW MEXICO -

The new *Santa Fe Film Expo* is going to be held during the month

(continued...)

of March, & you can submit anything on 35mm or 16mm, including "that which defies categorization." Entry fee: a modest $15. Nov 16 deadline. Contact them through Lisa Lyon/Linda Klosky, Center for Contemporary Arts, 291 E. Barcelona Rd, Santa Fe NM 87501.

GERMANY -

The *43rd Berlin International Film Festival* will occur in February, & will have over 29,000 attendees, as this is one of the world's top international festivals. It is supported by all levels of the German government, & is divided into 7 sections. Categories include 35mm & 70mm features & shorts, narrative, docs, experimental, avant-garde intellectual & political films, & works made for children. Low-budget, commercial, & studio work all represented. This is an important meeting place for screenings & sales, and reps from over 40 countries will be there for the European Film Market. Nov 30 deadline. Contact Internationale Filmfestspiele Berlin, Budapester Strasse 50, D-1000 Berlin 30, Germany. ☎ 49.30.254890.

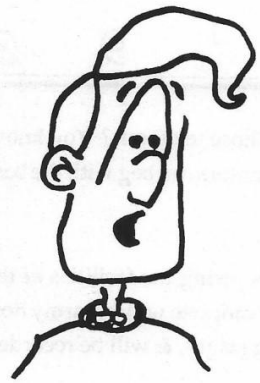
FRANCE -

The *15th Créteil International Women's Film Festival* will be held Mar 26-Apr 4, & is one of the world's oldest showcase for films made by women. Expected crowd 35,000+, including filmmakers, journalists, distributors, & buyers. Controversial & critical discussions are expected. Many special sections: image of women in Chinese cinema; lesbian cinema & video (1st major retrospective); cinema & environmental concerns; symposium on feminist film criticism. All films must be directed or co-directed by women. No student work. Entry fee for US pre-selection: $15 to cover s&h, payable to Bérénice Reynaud, preview on 1/2" only. Nov 1 deadline. Contact her at California Institute of the Arts, School of Film/Video, 24700 McBean Pkwy, Valencia CA 92355. Send SASE for application.

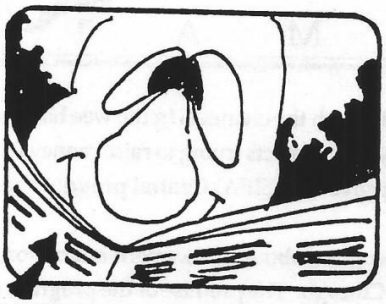
RUSSIA -

The *St. Petersburg International Non-Fiction Film Festival* occurs Feb 1-7, & accepts docs, experimental (no actors). Special section on music videos or advertising spots. Entry fee: $35. Nov 1 deadline. For info & application for US pre-selection, contact Anne Borin, c/o Marie Nesthus, Donnell Media Center, 20 W. 53rd St, NY NY 10019. ☎ (212) 362.3412. Festival address: 12 Karavannaya St, 191011 St. Petersburg, Russia. ☎ (812) 235.2660.

all listings, except "Montage '93", from Oct 1992 edition of The Independent



art by Michael Kluczyk



storyboard for Anijam project by Sean McMenemy

by Curtis Katz, Len Kohl, & Bill Naras

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ASIFA/International Update

by Deanna Morse

During the picnic at the *Ottawa Animation Festival*, we had an informal meeting of ASIFA/U.S.A. Chapter presidents and representatives. David Ehrlich and Marty McNamara, our US representatives to ASIFA/International were present, along with folks from ASIFA/East, ASIFA/San Francisco, ASIFA/Hollywood, and ASIFA/Washington. I represented ASIFA/Central.

David reported the move of the editorial offices of ASIFA News, the ASIFA/International quarterly newsletter from Belgium to Prague. This move has been in the works for some time and should offer the same quality of publication for less money.

We had a lengthy discussion about mechanisms for establishing unity among our U.S. chapters. Currently, we send our newsletters to each other, reprinting news of interest to our regional members. We talked about the possibilities of a "year-end" national newsletter, but this was not implemented due to lack of funding and a volunteer to coordinate the details and copy. We also discussed the possibility of a national directory, or a national members reel. More discussion will continue on these possibilities. We decided to send each other copies of our newsletters on disc, where feasible, so that other chapters could more easily integrate information from around the country.

If any members have news that you would like to have included in ASIFA News, our international publication, please send it to me, and I will make sure that it gets to the new editors.

SUPERproject!

by Curtis Katz, Len Kohl, & Bill Naras

ANIMATHON '93

Have you ever wandered through the channels in the wee hours of the morning and seen one of those telethons? You know the ones with the minimally talented acts trying to raise money for some obscure cause. Well, animators can beg with the best of them, & we're going to prove it. ASIFA/Central proudly announces **ANIMATHON '93.**

The idea is to produce a program about midwestern animation, starring midwestern animators, using the facilities of the public access TV station in Chicago. The premise of the program is a tongue-in-cheek "telethon" complete with smarmy host with the purpose of "saving" animation in the midwest. The project is currently in the planning stages, & will be recorded sometime in early 1993.

We are looking for animators willing to appear on the program to talk about their work, as well as contributions of tape or film you have produced. We are also open to taped interviews with out-of-Chicago members for inclusion in the program. The programs will be cablecast around the Chicago metropolitan area, & will be available to other cable access centers through a bicycling agreement.

If you want to be a part of this project, please call David Daruszka at 312.233.8788 (leave a message with Igor the Answering Machine).

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FILM FESTIVALS, PART I David Ehrlich

1) AMERICAN FILM AND VIDEO FESTIVAL. May, 1993.
ENTRY DEADLINE; November 2, 1992.
This Festival is primarily for educational documentary films. There are roughly 100 categories, of which only one (Number #1, in fact) involves animation. The entry fee is the highest I've seen for shorts at any festival, here or abroad: $80. If your film wins a Blue or Red Ribbon (about 200 are awarded) your film will be seen at the Chicago event by a large number of educational programmers and exhibitors. If you have $80 to spend, contact:Kathryn Osen, Festival Director, American Film and Video Association, 8050 North Milwaukee Ave., P.O.Box 48659, Niles, Illinois 60714. Tel: (708)698-6440. FAX:(708)823-1561.

2) ATLANTA FILM AND VIDEO FESTIVAL. May, 1993
ENTRY DEADLINE: December 18, 1992
Individual cash awards from $100-$300 are given to a few animated shorts. The two film judges this time around are Debra Zimmerman and St. Clair Bourne, specialists on women's media and documentaries. It would make sense that if you are a woman animator, making a socially-committed film, you have a good chance here. $30 fee. IMAGE Film/Video Center, 75 Bennett Streetr, N.W., Suite M-1, Atlanta, GA 30309. Tel:(404) 352-4254/352-4225.

3) CLEVELAND INTERNATIONAL FILM FESTIVAL. April, 1993
ENTRY DEADLINE: December 31, 1992.
I praised this small festival two years in a row. The 1992 event proved even more well-organized, and it is evidently growing rapidly under Dave Wittkowsky's fine hand. They select 5-15 animated shorts for screening with the features. The entry fee is $25 and includes UPS return of your film--a great deal for the money! Cleveland International Film Festival, 6200 S.O.M. Center Road #C20, Cleveland, Ohio 44139. TEL: (216) 349-0270 FAX: (216) 349-0210

4) THOMAS A. EDISON BLACK MARIA FILM & VIDEO FESTIVAL. Tour:Jan-May, 1993
ENTRY DEADLINE: November 5, 1992
This Showcase of winning films circulates to over 40 museums and universities along the East Coast. From over 200 entries, pre-screeners amd jurors choose four Grand Prize Winners, ten Honorable Mentions and 25-30 Director's Choice Selections, most of them "rigorous" structuralist work, with a touch of socio-political consciousness. ASIFA-East member, Talia Schenkel is a Jury member this year. Work submitted to this festival must be available from January through May, 1993 for public screenings in the Tour. This will deny you exclusivity for one of the other Tournees. Entry Deadline: November 5th. TAEBMFVF, c/o Essex-Hudson Film Center, East Orange Public Library, 21 South Arlington Avenue, East Orange, NJ 07018.

5) GOLDEN GATE AWARDS (SAN FRANCISCO INTERNATIONAL FILM FESTIVAL) April, 1993
ENTRY DEADLINE: DECEMBER 6, 1992
An outgrowth of the San Francisco Film Festival, this event has a special category for animation and computer-generated imagery. There are usually 20-40 entries in this category, from which the Jury of Bay area animation professionals chooses 3-6 films for awards and mentions and later screenings at the Film Festival. The fee is $50 for films 10 minutes or less and $70 for films 11-30 minutes. The staff is reliable, efficient and friendly. Golden Gate Awards, San Francisco Film Society, 1560 Fillmore Street, San Francisco, CA 94115-3516. Tel:(415) 567-4641 FAX:(415) 921-5032.

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6) INDEPENDENT FOCUS
DEADLINE; NOVEMBER 1
Every year, WNET/Thirteen in New York chooses 7-10 animated shorts for broadcast during the late spring and summer. If your film is selected for broadcast, they pay $55/minute for three releases in 3 years. There is no entry fee. INDEPENDENT FOCUS, THIRTEEN/WNET, 356 West 58th Street, New York, N.Y. 10019 Phone (212)560-2917 FAX:(212)560-6866

7) ACADEMY AWARD FOR ANIMATED SHORT
DEADLINE: NOVEMBER 30TH
If your short has won a best-in-category award at one of 40 major festivals, or has played as theatrical release for three consecutive days in 1991 in a commercial cinema in Los Angeles County (in one of Expanded's Tournees, for example) or has won a Cine Golden Eagle, then it qualifies for submission. Three films out of over a hundred are nominated by Academy voting. It's a long shot, but you never know, and there's no entry fee.Call the Academy for forms :(213)859-9619 or FAX them ((213)859-9351.

MEMBER NEWS

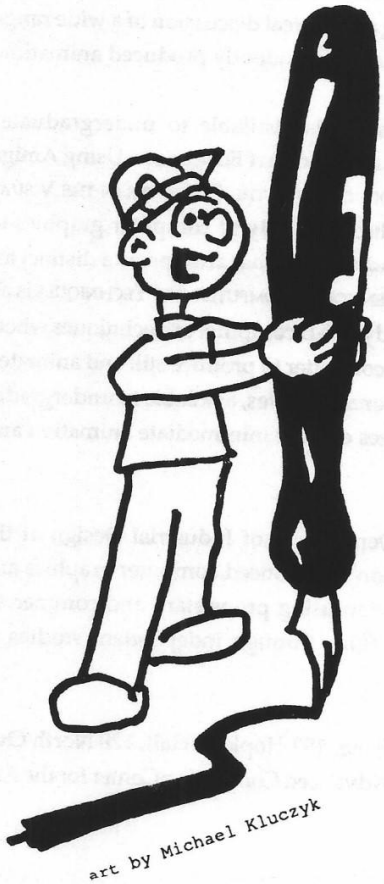
ASIFA member Jim Richardson & Anijam was highlighted in the August 24 edition of Screen magazine. The article discussed his leadership in the project, as well as his thoughts about doing it: "We want to show that animation is alive and well in the Midwest." The deadline for the project was decreed to be December 1.

One of our corporate sponsors, STARTOONS, has completed two new projects. On Sun, Dec 6, *It's a Wonderful Tiny Toons Christmas Special* will air, featuring the Tiny Toons characters we have come to know & love. Check local listings for airtime. They have also completed production on *McGee & Me*, a series of half-hour videos with a moral message for children. These productions incorporate an animated character interacting with live-action kids. The videos are being distributed by Tyndale Publishers through Christian bookstores.

On Saturday, Oct 24, the STAY TOONED! GALLERY hosted the making of *The Rocky & Bullwinkle Show*, with guests William Hurtz & Chris Jenkyns. Mr. Hurtz was the director & animator, and Mr. Jenkyns was the head writer for the classic Jay Ward cartoon shows *Rocky & Friends* and *The Bullwinkle Show* (as well as *George of the Jungle*). They gave a rare talk on the makings of these ground-breaking shows, & this first-time pairing of the two gave fans a unique perspective on these classic shows.

NEWS NEWS NEWS

DISNEY will be more than doubling the size of its Florida animation facility to accommodate tripling its staff size over the next 4 years (from 73 to 181).


art by Michael Kluczyk

WARNER BROS. has announced plans to sell all of its animation art exclusively at its own retail stores. This plan could be a serious blow to independent gallery owners, who estimate that up to half of the art they sell is Warner Bros. Reasoning for this decision comes from a supposed problem with bogus art, & that this new program will better police the marketplace.

According to some newspapers, almost all of the more than 300 employees of DON BLUTH's Ireland studio were laid off in August. No details, but it is assumed the reason is due to *Rock-A-Doodle*'s poor reception in theatres, causing a very serious money problem. Negotiations have begun with MGM, Inc. to help bail them out.

DISNEY is going to release a boxed gift set for Christmas that will feature 78 songs, ranging from *Steamboat Willie* through *Beauty & the Beast*, that will not only contain songs from their animated classics, but also lesser-known tunes from live-action films & the amusement parks. It's being marketed as a serious music collection for adults, & includes a 60-page illustrated booklet. You can get 3 CD's for about $50, & 3 cassettes for about $35.

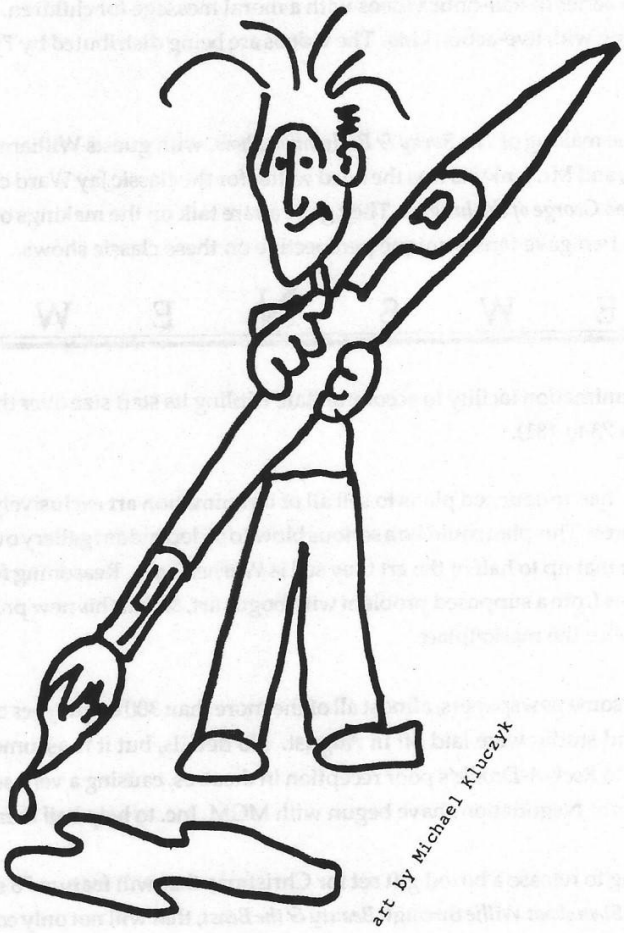
FRIZ FRELENG, the director/animator of Looney Tunes, Merry Melodies, & Pink Panther, is writing an autobiographical art book. It will be co-authored by Dave Weber, & published by the Donovan Publishing Co.

LIQUID TV is back! Ten new shows will première on MTV this fall, with segments using puppet, cel, cut-out, & computer animation, as well as stop-motion & live action with effects. Contributing artists from Hungary, Britain, Korea, Czechoslovakia, & US. Peter Chung's gruesome *Æon Flux* will return with 5 new episodes.

NEWS OF SCHOOLS

Interested in studying animation or computer animation at Ohio State? Here's what ASIFA member Leslie Bishko said about OSU:

Animation courses offered in the College of the Arts are designed to introduce both film and computer animation techniques at the undergraduate and graduate levels. BA, BFA, MA, and MFA degrees can be pursued with an animation emphasis through individualized curriculum in the Departments of Art, Art Education, Industrial Design, and Theatre.



ANIMATION PRODUCTION I is currently required for all cinema majors. It explores fundamental animation techniques as applied to animation methods such as hand painting on film, flipbooks, computer assisted pencil tests, use of cel levels, cut outs, rotoscoping, pixilation and 3D models. ANIMATION PRODUCTION II focuses on a more personal investigation of animation, leading to individual projects, concept development and refining technique. Group technical projects explore in-camera affects, camera movement, multiple exposures and use of the computer assisted animation stand. The courses include screening and critical discussion of a wide range of commercial and independently produced animation.

Computer animation is available to undergraduates through the department of Art Education. Using Amiga computers, INTRODUCTION TO THE COMPUTER IN THE VISUAL ARTS is an introductory study of computer graphics in relation to the traditional visual arts and as a distinct art form. THREE-DIMENSIONAL COMPUTER ART TECHNIQUES is an introductory study of 3-D computer art techniques where students use the computer to produce still and animated imagery. Additional electives, available to undergraduates and graduates explore intermediate animation and image making.

At the graduate level, computer animation techniques are taught through the Department of Industrial Design at the Advanced Computing Center for the Arts and Design. Students are given instruction in advanced computer graphics and animation techniques including modeling, data generation, rendering, and animation using proprietary and commercial software packages. After this series of courses, students can work on animated films through independent studies or interdisciplinary group studies courses.

For more information on undergraduate programs, contact the Office of Arts Advising, 152 Hopkins Hall, 128 North Oval Mall, Columbus, OH 43210; for more information on graduate programs, contact the Advanced Computing Center for the Arts and Design, 1224 Kinnear Road, Columbus, OH 43212-1154.

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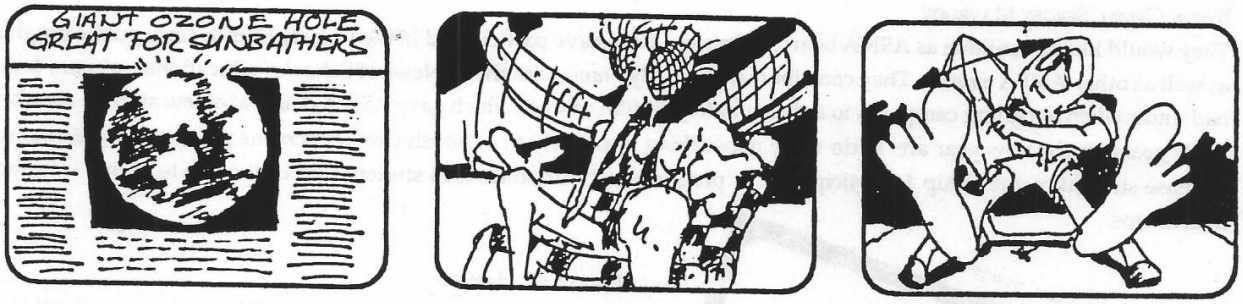
PUBLICATIONS

The Animation Magazine's *Industry Directory* has 62 pages of names & addresses, with categories including ad agencies, art dealers, animators, A/V services, background artists, etc. (over 40 other categories). Good source for sending résumés, promotional services. Listings include contact person, address, & phone #. No pix or ads in directory - just listings. Send $25 to Animation Magazine, 5889 Kanan Rd, Suite 317, Agoura Hills CA 91301. ☎ (818) 991.2884.

PIONEER LDCA's animation laser discs are now available for $100 each. Some titles are: The World of Alexeieff & Parker; *Dojoji Temple, House of Flame* by Kihachiro Kawamoto; The World of John Whitney; *The Magic Ballad* by Tadanari Okamoto; and others. All discs are at least one hour long, & some are two hours. A one-hour McLaren disc, & 2 two-hour discs of National Film Board of Canada animation will be available "soon." If your institution buys 5 or more at one time, a 15% discount will be applied. Contact: Cecile Starr, 50 W. 96th St, NY NY 10025. ☎ (212) 749.1250.

Desktop Computer Animation: A Guide to Low-Cost Computer Animation, by Greg McNichols, can be ordered for $45+$3.50 s&h from Focal Press, 80 Montvale Ave, Stoneham MA 02180. ☎ (800) 366.2665.



storyboard for Anijam project by Sean McMenemy

THE TUNE

It's Bill Plympton's very first animated feature. It's called *The Tune*. And it came to Chicago! Here's sort of a synopsis: The young hero, Del, is a struggling would-be songwriter searching for that song to catapult him to superstardom. Or at least grant him a steady income so he can marry his sweetheart, Didi, a browbeaten secretary. Unfortunately, Didi's sleazy boss, Mr. Mega, CEO of Mega Music (and Del's boss too) gives Del a deadline: a smash hit in 47 minutes or he's fired. *The Tune* played at the Music Box theater, 3733 N. Southport in Chicago, for two weeks only - Oct 23 thru Nov 5. Hope you didn't miss it.

ANIMATION MAGAZINE RETURNS!

Animation Magazine went into a brief hiatus last year, as it was (re)purchased by Terry Thoren, the original publisher. The magazine is six years old, & is the only periodical in the world directed both at animation professionals and fans of the art. It offers news of the industry, reviews, interviews, festival listings & other articles of interest. The new issues are bigger & better-looking than in the past. To subscribe, write Animation Magazine, 5889 Kanen Rd, Suite 317, Agoura Hills CA 91301. Subscriptions are only $15 for 4 issues (1 year), $21 for 6 issues, $36 for 12 issues.

Send info about your projects to: Deanna Morse, Associate Professor, School of Communications, Grand Valley State University, Allendale MI 49401, for inclusion in the *Midwest Update* column, a regular feature in Animation Magazine.

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MISSION STATEMENTS

Now's your chance to vote for your 1993-1994 ASIFA/Central board members! All of the following people are up for re-election, so read about them & then vote on the ballot page. Then lick a stamp & mail it in!

DAN CASCARDO

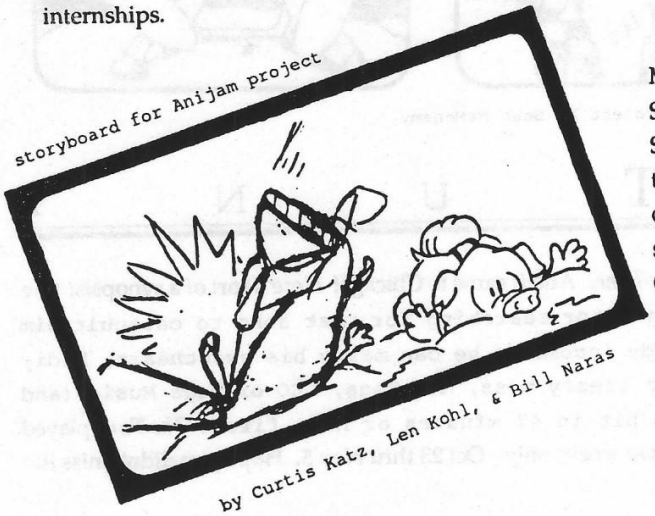
With Jim Richardson, he is coordinating the Anijam project. He is a graphic designer & animator who has designed a number of characters for animation. He also designed our yellow promotional flyer which helped to bring in new members.

MARIE CENKNER

She has volunteered to continue as Treasurer (which is not a board position). She is the co-owner, with ASIFA member Paul Jessel, of ANIMASAUR PRODUCTIONS in Highland Park, where they use a variety of animation techniques - like foam-cast armatures, which you have all seen at some point, because they have done the "Helping Hand" character of Hamburger Helper commercials.

BYRON GRUSH, SERGEY MAVRODY

They would like to continue as ASIFA board members. They have participated in the *Hoppity Goes to Town* public program, as well as other ASIFA events. They contribute to *Frame By Frame* with their "News of Schools" educational column, & they had undertaken a mailing campaign to approximately 40 film schools which gave ASIFA/Central 4 new student members. Their goals for the new year are: to do more networking, especially to establish contact persons in various institutions; to increase student membership & participation in programs; to work on a 1993 student film festival; & to gather info about internships.



MARY LOU HAYNES

She has been a board member of ASIFA/Central for several years. She is a musician/vocalist. She was a coordinator of the animation jury for the Chicago International Film Festival. She is active on the programming committee & is interested in proposing a science-fiction animation film festival for ASIFA to program in Chicago.

LEN KOHL

He is a cartoonist & was active this year as a volunteer at the Chicago Children's Museum in their Animation: Pictures on the Move exhibit. He has served as archivist for ASIFA/Central & is working to organize our library of animation resources.

JIM LENTZ

He has invited a number of guest animators to Chicago to speak at the STAY TOONED! GALLERY as part of their Celebrity Animator series. I would like to stay on the board. I believe I could provide help in soliciting more corporate sponsorships throughout the midwest U.S.

DEANNA MORSE

I am willing to continue as President of ASIFA/Central for another year. My interest in serving on the board will be to continue to build a strong, decentralized base of activities, with quarterly meetings in Chicago, an active board of directors, & working committees & programs/projects. Because I see ASIFA/Central as a regional organization, I will encourage ideas & programs that will serve the wide geographic base of our members. I will continue to coordinate the funding & publication of the

(continued...)

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quarterly newsletter, & will continue to work on building our membership. Jim Lentz & I plan to pursue strengthening our corporate memberships. I will also serve as a liaison to ASIFA/International.

BILL NARAS

He has programmed a variety of animation events in & around Chicago. He has been active on the programming committee, & last year he coordinated the special *Hoppity* event, for which he produced an informational slide show about the Fleischer studio & ASIFA. He was also guest editor for the second summer newsletter of *Frame by Frame.*

JIM RICHARDSON

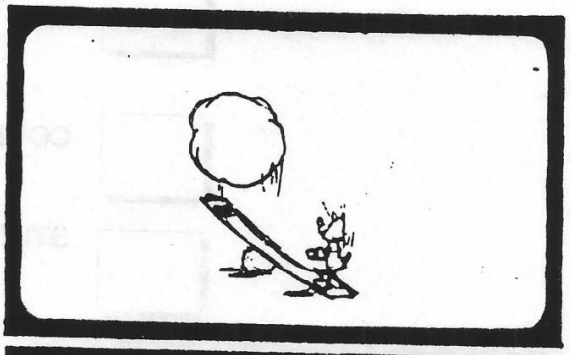
My accomplishments this year as a board member were to help organize & produce the Anijam project with Dan Cascardo. So far, the project is rolling into production & will be completed by Feb 1993 sometime! I wish to remain a board member for another year. I hope to complete the Anijam project, help organize some sort of Anijam fundraiser, & a world première press party. I also would like to do title sequences for the Midwest Reel & the Animathon cable access show.

MIKE RILEY

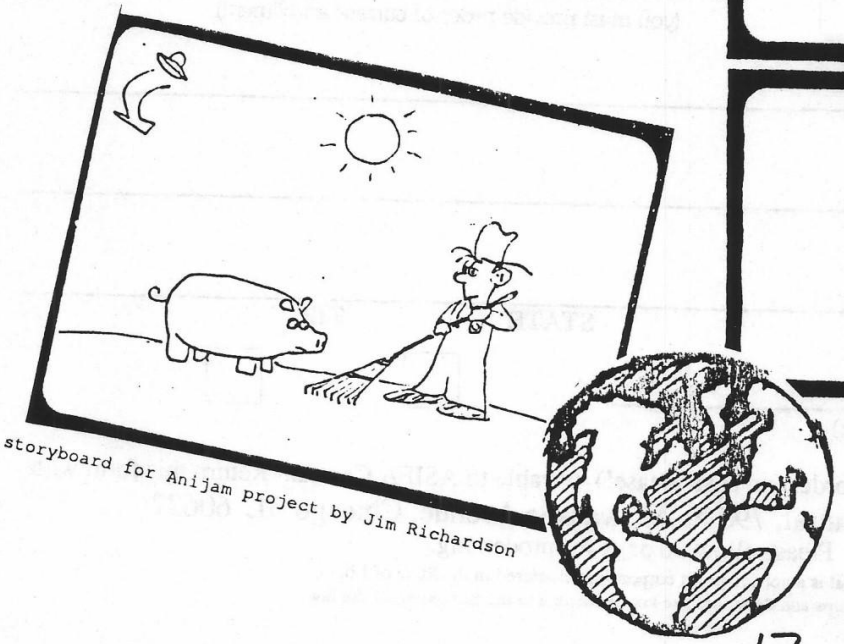
He has been a member of ASIFA/Central for over 15 years. He has served on its executive board for the past five years. Mike has made short animated films & taken courses on filmmaking at the School of the Art Institute of Chicago. He has worked with animator J.P. Somersaulter & contributed both painting & camera work to the film *Yo-Yo the Clone Too.* In addition, Mike has attended animated film festivals in Los Angeles, Toronto, & Ottawa. He also has been on the animated film jury for the International Children's Film Festival & the Chicago International Film Festival. Mike's other interests include geometry & ice hockey. he has sponsored high school film clubs & taught animation techniques to inner city students.

MARLA SCHWEPPE

I would like to continue as an ASIFA board member. I am particularly interested in extending the activities of ASIFA/Central to include members & potential members from beyond the Chicago area. I would like to continue working on the ASIFA/Central Reel & to pursue other activities yet to be established, which would allow members from throughout the midwest area to participate.



storyboard for Anijam project by Curtis Katz, Len Kohl, & Bill Naras



storyboard for Anijam project by Jim Richardson

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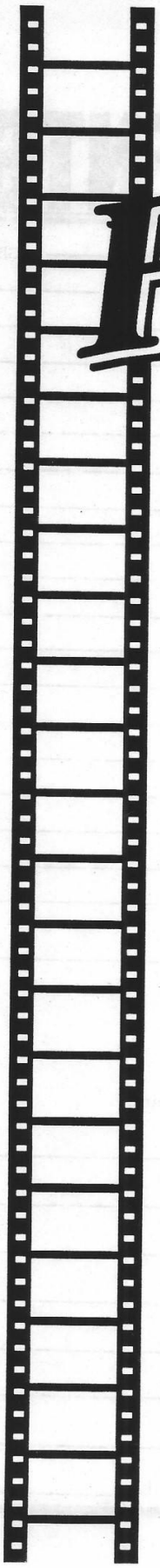

FRAME by FRAME

a quarterly publication of

ASIFA/Central

spring 1993 edition

MidWest *Animator's* RETREAT UPDATE

Saturday & Sunday, April 24 & 25,
at the Starved Rock Lodge in Utica, IL.

Meet & get to know other Midwest ASIFA animators & their work! There is a little space yet available for those who are interested. Attend a Saturday morning brunch to meet & get to know the other members. Participate in the creation of a progressive animation to be created using computers & software provided at the conference. This may be an entirely new experience for you or simply provide you with an opportunity to try new software or hardware.

There are three specific programs scheduled:

- a presentation by ASIFA/Central president Deanna Morse on cut-out animation work that she did for *Sesame Street.*
- Marie Cenkner & Paul Jessel, of Animasaur Productions, will do a demo on their *Hamburger Helper* and other stop-motion animation works.
- Marla Schweppe will conduct a training session on Elan, which was loaned by SGI, and ElectroGig by "3-D Go" Software.

If you have any questions, call Marla Schweppe at (708) 933.0356 in the evenings or on the weekend, or send e-mail anytime to marlak@nwu.edu.

We will provide a 16mm projector & 3/4" & VHS video decks & monitors, so bring your tapes & films along with you. We would also encourage you to bring any other animation materials or information which you feel other animators might enjoy seeing or learning about.

If you prefer to spend some of your time outside enjoying the hopefully cooperative weather, Starved Rock is a beautiful natural area located near the Fox River waterway. The lodge is located in a large state park. You may enjoy watching barge traffic thru the locks located nearby. A dining room is available in the lodge for the purchase of other meals.

Rooms:
Double rooms are $61.95/person for Sat. & Sun. night. Please specify one or two beds (one will be assumed if no specification is made).
Single rooms (for one person with a king-sized bed) are $109.90 for Sat. & Sun. night.

Room fees are payable upon arrival.

Conference fee is $40.
Mail registrations to:

Marla Schweppe
ASIFA Midwest Animator's Retreat
8614 N. Trumbull
Skokie, IL 60076-2458

Make checks payable to: ASIFA Central

Name _____

Address _____

_____

Phone _____

Questions/Comments _____

_____

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Single_____ Double Sharing with_____

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Letter from the PRESIDENT

Anijam is underway! In our Anijam, individual members are making 15-20 second animated sections around the theme ***It's a Funny World***, to be linked together in a finished film. See page 4 and contact board members Dan Cascardo (312) 868.4493 or Jim Richardson (312) 728.2241 right away if you want to be involved!

The first (annual?) **ASIFA/Central Weekend** will be April 24-25 at the Starved Rock Lodge in Utica, Illinois. It should be great fun. See previous page for information.

We are developing the prototype for **Animakers**, a video series showcasing midwest animators, for distribution to cable access centers nationwide. See related article below.

For those who have not yet sent in information for the ASIFA/Central **Membership Directory**, please use the form on page 9. The directory will be included in the next issue of *Frame by Frame*.

Deanna Morse
ASIFA/Central President

calling all ANIMAKERS

Animakers will be a series of programs focussing exclusively on the work of animators from the Midwest. The series will be produced through the facilities of the Chicago Access Corporation, which is Chicago's public access television network. The completed programs will be cablecast in Chicago & distributed to other cable TV stations.

So how can ***you*** be a part of it? Well...

1. Submit a videotape of your work along with a brief bio. We will air the animation & the program host will introduce it with the info you submit.
2. If you have access to video equipment, tape a brief interview of yourself or a tour of your studio.
3. If you can travel to Chicago, some taping dates will be set up at the Chicago Access studios, if there is sufficient demand for this need.

Come on & show your stuff!

For more info, contact:

Dave Daruszka
ASIFA/Central
790 N. Milwaukee Ave.
Chicago, IL 60622 or ☎ (312) 233.8788.

PUBLICATIONS

In the fantasy realm of animation, whether cel, computer, or stop-motion, music is almost always called upon to help pull the audience into the ambience of the scene.

The name of composer Bernard Herrmann should be well-known to fans of the films of stop-motion animator Ray Harryhausen. His breathtaking, mood-setting scores graced some of Harryhausen's best films, including *The Seventh Voyage of Sinbad, The Three Worlds of Gulliver, Mysterious Island,* & *Jason and the Argonauts.*

An extensive forty-five page catalog of Herrmann's recorded works, plus a listing of his radio & television scores has just been compiled by film music authority Jim Doherty, & is available for $8 postpaid. Write the author at 5201 W. Cullom, Chicago IL 60641.

Three volumes of videos of international works from women animators, entitled ***Wayward Girls & Wicked Women*** is now available. Volume One contains *Second Class Mail, Full of Grace, Some Protection, The Emergence of Eunice, Alternative Fringe, A Little Something, Springfield, Poodle, Murder Most Foul, Feet of Song,* and *Two Sisters.* Volume Two has *The Stain, Daddy's Little Bit of Dresden China, Delivery Man, Fatty Issues, Wishful Thinking, The Door, Greek Tragedy, The Interview, You Be Mother,* and *Girls' Night Out.* Volume Three has *Asparagus, The Decision,* and *The Brooch Pin and the Sinful Clasp.* Each video is £14.99 from Jayne Pilling, Exhibition & Distribution, British Film Institute, 21 Stephen St., London, England W1P 1PL.

From Connoisseur Video, Ltd., comes Aardman Animations vol. I (£13.99), Jan Svankmajer vols. I & II (£14.99 each), & David Anderson: A Compilation (£14.99). Contact them at Glenbuck House, Glenbuck Road, Surbiton, Surrey, England LT6 6BT.

FESTiVALS!

Georgia—
17th Annual Atlanta Film & Video Festival will be held May 12-23. For info: Image Film/Video Center, 75 Bennett St. NW, Suite M-1, Atlanta GA 30309. ☎ (404) 352.4225.

Illinois—
35th American Film & Video Festival and Conference on New Technologies: The Frontiers of Media Production will be held May 26-30. There will be an AFVA 50th anniversary celebration exhibit hall. For info: AFVA, 8050 N. Milwaukee St., Niles IL 60714. ☎ (708) 698.6440.

The 9th Annual Chicago International Children's Film Festival will occur Oct 8-17, and awards outstanding entertaining works for children. Deadline is June 1. Contact Facets Multimedia, 1517 W. Fullerton Ave., Chicago IL 60614. ☎ (312) 281.9075.

Tennessee—
24th Sinking Creek Film/Video Festival will occur June 19-26 in Nashville. Send your animation, narrative, experimental, or documentary on 16mm or 3/4" before April 23. $8000 in awards. For info/entry forms: ☎ (615) 322.2471.

What's an ANIjam?

In our Anijam, a group of animators make individual short films (15-20 seconds in length) with a common theme, and then the shorts are edited together into one fantastic film!

It's time that ASIFA/Central produced an Anijam that would showcase the talented animators that make up its membership. The theme is ***It's a Funny World***. This project will also provide an opportunity for non-animators who might be interested in helping the animators complete the Anijam segments (like the exciting and necessary task of inking and painting cels).

When the Anijam is completed, ASIFA/Central will have a film to submit to national & international film festivals!

DIGITAL Quilt

Two ASIFA/Central members recently coordinated an innovative ether project. Byron Grush, ASIFA/Central board member & education coordinator, & Mary Beams, animator & computer artist, called for entries to Digital Quilt, a project where individual artists created "quilt-squares" around the theme of *women & spirituality*. The squares were faxed to five sites where they were assembled & displayed as a paper quilt to commemorate Women's History Month.

The participating sites were: Grand Valley State University, Northern Illinois University, Cleveland Institute of Art, Columbia College, & College of New Rochelle in New York.

Both of the organizers teach at Northern Illinois University. If you are interested in similar digital networking projects, let them know!

The official Anijam Production Schedule is:

Production Meeting/
Progress Report
May 5
7pm

Final Pencil Test
Begin Ink & Paint Process
(3D: test/sets built)
June 2
7pm

Work on 16mm
color negative 7248
Credit Info & Production Stills
5"x7" color
Sept 8
7pm

Elements Due
(Workprint,
Negs, soundtracks)
All rolls must have sync marks, labelled heads & tails leaders, etc.
Oct 6
7pm

Final Sound Mix
(Negs to conformer)
Oct 18-22

16mm Mag to Optical Track
Nov 1-5

Neg/Optical Track to Lab
Answer Print/Release Print
Nov 15-19

All meetings are at Cascardo Art & Design, 217 West Huron, Suite C, Chicago IL 60610.

Questions? Comments? ☎ Jim Richardson at (312) 728.2241 or Dan Cascardo at (312) 335.8262.

—Cartoon— CLASSES

Learn how to create your own cartoons, by attending cartoon classes taught by ASIFA/Central member Dan Cascardo! The classes begin the week of April 26th, and are for both beginner & advanced students. Beginner students will learn basic cartooning techniques (drawing shapes & forms; developing a story-line, model sheet, & background), while advanced students work on a collaborative project (developing a storyboard with characters, countries, transportation, & environment). The cost is a mere $85 for **eight** one-hour sessions, which includes a $10 materials fee. Class sizes are limited to ten students, so you can enjoy personal one-on-one attention by Mr. Cascardo. For more info: ☎ (312) 335.8262.

f.y.i

The **Winnipeg Film Group** and **Video Pool** are non-profit, artist-run collectives in Winnipeg, Manitoba, Canada. They encourage experimental production, conduct training programs, productions, exhibitions, and distribution of film & video works to galleries, artist centers, & festivals. They even produce a catalog of their collections. They are hoping to make connections with filmmakers, video artists, galleries, & schools throughout the midwest. They will be having a Prairie Conference of film & videomakers in Winnipeg in the winter of 1993-94. Please contact them if you have any interest or questions. Both groups are located in Winnipeg at postal code R3B 1H3. Address for WFG: 304-100 Arthur St. ☎ (204) 942.6795. For VP: 300-100 Arthur St. ☎ (204) 949.9134.

STUFF to BUY

Optical Toys of Putney, Vermont have some interesting animation goodies to get.

A set of three flipbooks of Eadweard Muybridge is available for $15. Set One has a couple waltzing & a cockatoo flying; set Two has boys playing leap-frog & a woman jumping over a stool; set Three has a horse with rider & an athlete doing the high jump. Each book has about 40 pages, & is 1 7/8" x 3 7/8". Phenakistoscopes (which originated in 1832) & thaumatropes (in 1826) are also available. Just out is a package of phenakistoscopes by Joanna Priestley, David Ehrlich, George Griffin, Karen Aqua, Chel White, & Flip Johnson for $16.

Write them at POB 23, Putney VT 05346. ☎ (802) 387.5457.

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board elections

Thanks to all ASIFA/Central members who voted in the recent election for the board of Directors. We received some notes of thanks along with your ballots, & some funny quips, including *it's refreshing not to see Ross Perot's name here. By the way, all your background checks were satisfactory.*

Marie Cenkner, our treasurer, wasn't on the ballot, since treasurer is not a board position. Some of you noticed her absence, and wrote her name in (our only write-in votes). And an error: Mary Lou Haynes was not running for board re-election (although she received enough votes to stay on the board!). She will remain active as an ASIFA committee chairperson & volunteer.

Our next election will be in the Fall of 1993. Consider joining us as board members! The treasurer is Marie Cenkner. The ASIFA newsletter editor is Jeff Jankens. Please feel free to write or call a board member for information on our organization! The 1993-1994 re-elected board members are:

Dan Cascardo
217 W. Huron, suite C
Chicago, IL 60610
(312) 868.4493 (h)
(312) 335. 8262 (w)
(312) 335.5471 (fax)

Byron Grush
720 Prairie
Naperville, IL 60540
(708) 357.7607 (h)
(815) 753.1567 (w)

Len Kohl
2476 W. Estes Ave. #1
Chicago, IL 60645
(312) 508.0285 (h)
(312) 744.4596 (w)

Jim Lentz
21152 W. Laurel Lane
Kildeer, IL 60047
(708) 438.8360 (h)
(708) 382.2357 (w)

Sergey Mavrody
520 W. Melrose #4B
Chicago, IL 60657
(312) 935.7870

NCGA '93

The 14th annual NCGA (National Computer Graphics Association) '93 Conference & Applications Showcase will be held April 26-29 at the Philadelphia Civic Center in Philly, PA. If you just want to go to the Applications Showcase, it costs non-members $10 if you register by phone before April 16 & call 1.800.225.NCGA. You will pay $20 at the door. One day of Sessions & Panels will cost a student $50, faculty $150, and a non-member average Joe $295. Need valid ID for student or faculty prices. Other prices vary for more days. There will be over 80 panels, tutorials, & sessions with industry, including: multimedia; tips & tricks for Aldus, Adobe, & Microsoft software, & MacroMind Director, & Video Toaster; morphing & special effects; CAD/CAM; 3-D animation; virtual reality, etc. Don't wait for SIGGRAPH!

GRANT

The Center for New Television will award $50,000 in production grants to individual film & videomakers living in Illinois, Indiana, Michigan, & Ohio, through the Regional Fellowship Program of the National Endowment for the Arts & the American Film Institute. Grants will be given for production or post-production of a film or video. Application deadline=May 21, 1993. Contact The Center for New Television, 1440 N. Dayton St., Chicago IL 60622. ☎ (312) 951.6868.

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Deanna Morse
1076-A Sweet St. NE
Grand Rapids, MI 49505
(616) 364.6549 (h)
(616) 895.3106 (fax)

Bill Naras
317 Cedarcrest Dr.
Schaumburg, IL 60193
(708) 582.2109 (h)
(312) 220.4227 (w)

Jim Richardson
1458 W. Berwyn Ave.
Chicago, IL 60640
(312) 728.2241 (h/fax)
(708) 335.3535 x16 (w)

Mike Riley
1681 Winnetka Rd.
Glenview, IL 60025
(708) 486.0331 (h)
(312) 534.8330 (w)

Marla Schweppe
8614 Trumbull
Skokie, IL 60076
(708) 933.0356 (h)
(708) 267.2443 (w)
(708) 933.0358 (fax)

EVENTS

Multimedia '93 Expo & Forum will be held at the Metro Toronto Convention Centre, where the conference will occur May 26-29, and the trade show May 27-29. This year's representing: the merging of technologies; featuring presentations in communications; visual communications; electronic design; CAD design; digital imaging; prepress & presentation; film/video; multimedia production. For more info: Susan Blair, ☎ (416) 660.2492.

Brave New Pixels 5: Digital Dreams—an annual Midwest regional juried art & design show of computer-generated imagery & related technology, will be held June 18-July 31, touring various museum galleries. Submission deadline is May 1; artist will be notified of results of jurying by May 30. All works must be delivered to the Northern Illinois University Art Gallery by June 12. Works can be anything that was produced in whole or part by computer. Art on 35mm slides only; video on 1/2" only. For info: Peggy Doherty at NIU Gallery (312) 642.6010, or Christine Oster at SIGGRAPH Chicago (708) 387.2149. $10 entry fee.

midwest DIRECTORY UPDATE

So far for the Midwest Directory, we have information from:

Tracy Miller	Dave D'Alessio
Jim Fobar	James Duesing
Charles Scott	Millie Goldsholl
Mary Beams	Mary Lou Haynes
Eileen Claffy	Jim & Tracy Lentz
Jason Brown	Dave Leonatti
Ed Counts	Dan Scanlon

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midwest UPdate

from *Animation* magazine

March 16, 1993
by Deanna Morse

Cioni Artworks, Chicago combined cel animation with live action to create and animate an unusual artificial hip for Bo Jackson. Bo's hip is constructed of gears, bellows and quacking ducks in a spot which introduces the Chicago White Sox Hip Season Ticket Plan.

Chris Sullivan, animation instructor at the School of the Art Institute of Chicago recently completed Landscape with the Fall of Icarus, a twenty four minute hand-drawn animation. The film is an urban fairy tale about a priest in an inner city church, a man who is surrounded by people who are aging, disenfranchised, or are somehow losing their places in American society. The film was screened at the Ottawa International Animation Festival, the New York Film Festival, and received a jurors award at Black Maria. Chris recently completed a tour of 8 southern cities on the Southern Circuit.

Startoons, Homewood, Illinois continues production on Animaniacs. They animated a spot for Chicago's FM 100, using cut-out paper to achieve a strong graphic look, and are working on Dudley III for the American Dental Association, a cartoon where a toothy tyrannosauras explains dental care to younger children. In addition, they have been animating Barney and Fred Flinstone for a cereal spot.

Perennial Pictures Film Corporation in Indianapolis, Indiana finished Just Me and my Dad, a half-hour animation starring the Little Critter and based on a series of books by Mercer Mayer, Ltd. They are in production on Merry Christmas Mom and Dad, based on the same series. Also in production is the fourth of their Mirthworms series of specials, The Mirthworms Fable Follies, to be completed in the fall.

Post Effects, Chicago combined computer animation with motion control to journey through the deserts of Egypt and the ruins of Pompei in their nationally aired spot A Great Read promoting subscriptions for the Time-Life Lost Civilization series.

Kinetics, Chicago is animating two spots for Froedtert Hospital in Milwaukee Wisconsin in their "design line" style using a black hand drawn line with a subtle marker colored edge. They recently completed titles for several independent feature films: Horicon by J.J. Murphy, and Steel's Law and Night Crawler directed by Fred Williamson. Kinetics has recently begun working to reconstruct the feature film Greed, released in the early twenties. The original film as directed by Eric Von Stroheim was nearly five hours long, but the studio cut it in half before it was released to the public. By photo animating from existing footage, Kinetics plans to rebuild the film to more clearly convey the director's intent, a project that should take a couple of years.

Optimus, Chicago used their Harry/Paintbox and Kaleidoscope to digitally change the jersey on Charles Barkley from his old team, the Sixers to his new team, the Phoenix Suns in Barkley vs. Pippen, an update of a spot for Coca Cola.

Stay Tooned Gallery in Lake Forest, Illinois began their 4th Annual Animation Lecture Series in March with a talk by Don Pegler, the designer of the Raid Bugs from the long running television commercials for Raid insect spray. The lecture accompanies an exhibit The Art of Animated Television Commercials.

Karen Johnson Productions (KJP), Racine, Wisconsin, was the first recipient of the Allied Member Award, a Golden Matrix Award presented at the Information Display and Entertainment Association (IDEA) Conference. The award was for KJP's animation and design work in scoreboard animation, screened on color videoboards at recent Super Bowls and other sporting events internationally.

ASIFA/Central, the U.S. midwest chapter of the international animation society, the *Association International du Film d'Animation*, has a number of new projects underway. In May, they will hold an animator's retreat, to allow ASIFA/Central members from the region to gather and meet each other. The midwest members directory will be published in the spring. Work continues on Animation Central, a series for distribution to cable access channels featuring midwest animators, and the Anijam project It's a Funny World.

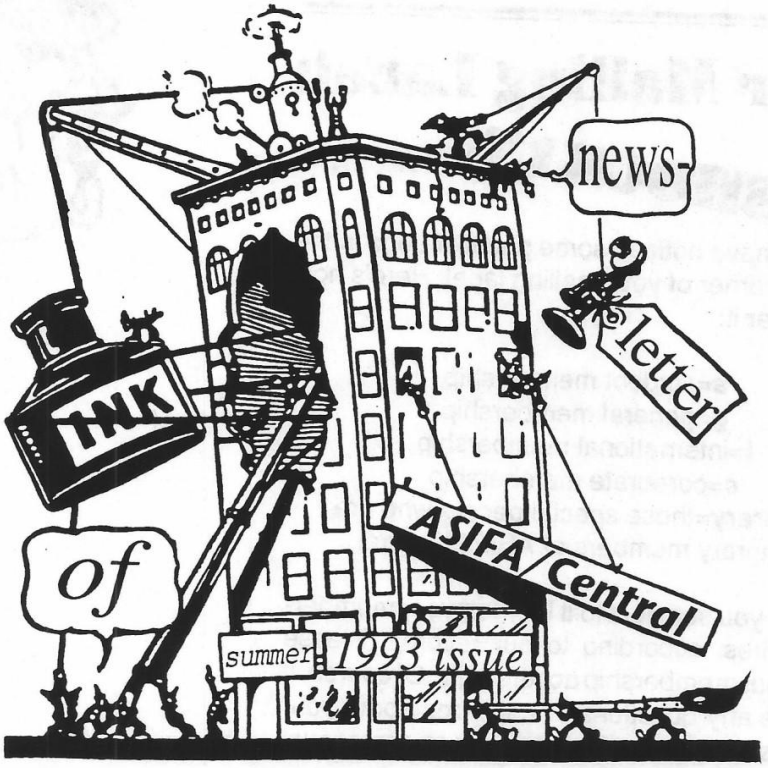
NEWS

Pixar has been approved to animate the upcoming feature ***Toy Story*** for Disney.

There is a new ASIFA chapter! It's ASIFA/Nordic, and is made up of folks from Denmark, Sweden, Finland, Norway, Iceland, Latvia, Lithuania, & Estonia. Their newsletter is called ***Storyboard***, and their president is Gunnar Strøm.

Artwork from Disney's ***Beauty and the Beast*** raked in $1.25 million at Sotheby's, which tops the previous records of ***The Little Mermaid*** and ***Who Framed Roger Rabbit?*** What makes this even more astounding is the fact that the cels were made specially for the auction, since no cels were actually used during filming. Hey, what's up? I thought, for we animators, that the whole point of buying a cel was because it was used in the actual filming process. —*Jeff*

FRAME BY FRAME



ASIFA meeting & BAR-B-Q

The summer ASIFA Board meeting and Summer Barbeque with be held at Marla Schweppe's house!

Saturday July 17th
3-5 board meeting
5-7 potluck dinner/barbeque and party!

Marla lives at 8614 Trumull, Skokie, Illinois 60076
Trumull is 1 1/2 blocks south of Dempster and 2 blocks west of McCormick.

For information or directions,
call Marla at 708-933-0356.

All ASIFA/Central members are welcome to attend the board meeting, the dinner, or both!

Your Mailing Label:

THE SHOCKING TRUTH

You may have noticed some peculiar code in the top right corner of your mailing label. Here's how to decipher it:

s=student membership
g=general membership
i=international membership
c=corporate membership
honorary=those special people who are honorary members of ASIFA/Central

The date you see next to it is when your membership expires, according to our records. Please renew your membership accordingly. Of course, if you have any questions or concerns about your membership, please don't hesitate to contact us.

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Letter *from the* PRESIDENT

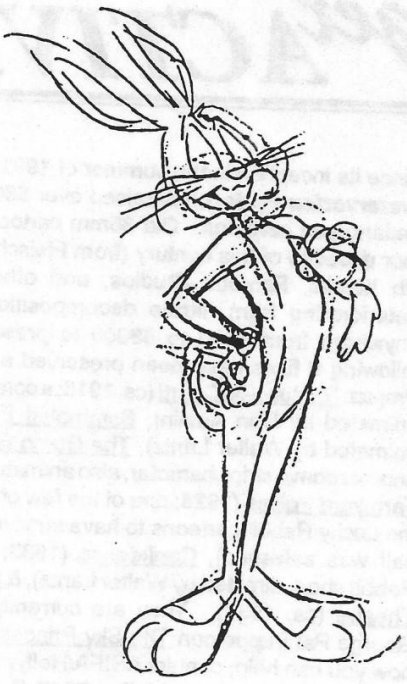
July will be my last month serving as President for ASIFA/Central. We have had a productive two years. The organization has an active board, we have sponsored a variety of activities, and have provided opportunities for member networking.

I am resigning because I have taken on a large volunteer task with another organization. I am chairing the art show for the SIGGRAPH conference in 1994 which will be held in Orlando. SIGGRAPH is a subgroup of ACM, a large organization that supports education and research in computer graphics and animation. Their conferences regularly draw 25,000 - 35,000 attendees, and showcase the most current work in this field.

This year, the SIGGRAPH conference is in Anaheim, August 1-6th. For more information about the conference, write: SIGGRAPH, 401 North Michigan Avenue, Chicago, IL 60611 tel 312-644-6610.

I am still interested in maintaining an active involvement with ASIFA/Central, but I have had to cut back on my volunteer activities until after the SIGGRAPH conference.

Board member Marla Schweppe, who organized the successful ASIFA/Central Retreat weekend, has indicated her willingness to consider running for President. Board member Byron Grush has said that he will coordinate the newsletter with students from Northern Illinois University, where he is a faculty member. As always, we rely on the support of all the membership to keep this organization going strong. ASIFA/Central is a unique group of committed and like-minded individuals, dedicated to the art of animation.



"Bugs Bunny" © Warner Bros.

—Deanna Morse

Our current board members are: Dan Cascardo, Marie Cenkner, Byron Grush, Len Kohl, Jim Lentz, Sergey Mavrody, Bill Naras, Jim Richardson, Mike Riley, & Marla Schweppe.

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get ACTIVE!

Since its inception in the summer of 1991, the ***Animation Preservation Project*** has raised over $3000 to help save endangered cartoons. Old 35mm cartoons from the first four decades of this century (from Fleischer, Van Beuren, Ub Iwerks, Famous Studios, and others) are rapidly deteriorating from nitrate decomposition. It can cost anywhere from $500 to $3000 to preserve films. The following 6 films have been preserved as a result of this Project: Rastus—At Court! (ca. 1916; a comic strip character, animated by Don Austin), Scrambled Eagles (ca. 1921; animated by Walter Lantz), The Gump Review (ca. 1926; another comic strip character, also animated by Don Austin), Farmyard Follies (1928; one of the few of Disney's Oswald the Lucky Rabbit cartoons to have survived—but less than half was salvaged), Confidence (1933; another Oswald Rabbit short, directed by Walter Lantz), & Scrappy's Puppet Theatre (ca. 1937). They are currently working on the George Pal Puppetoon The Sky Princess (1941). To see how you can help, contact ASIFA/Hollywood, International Animated Film Society, PO Box 7787, Burbank CA 91503. ☎ (818) 842.8330.

The Society for Animation Studies—Call for Papers! Papers on all topics related to animation (from Phenakistoscopes to Digital Simulations, from general theories to in-depth analyses of specific films) may be submitted. Papers should be able to be delivered in 20 minutes. Film clips, slides & videotape examples may be shown. Papers may be delivered in French, German, or other languages, but please prepare an English translation to be distributed to the audience. Submit outline or complete text of paper as soon as possible to: Roger Noake, Animation Studies Conference, West Surrey College of Art & Design, Falkner Road, Farnham, Surrey, GU9 7DS, Great Britain. FAX 44.252.733869. A complete line-up of papers will be announced in Aug. 1993.

The 2nd annual Summer Viewfinders: A VILM Project for Mentors & Young People will be held in Muskegon Aug. 5,6 & 12,13, 1993. Summer Viewfinders is a mentorship project for adults & K-12 students, working in groups of 2 to 3 on a video that artistically expresses their own thoughts, ideas & views through a doc, oral history, visual poem, experimental or other non-theatrical production. Workshops are intended to reinforce visual literacy, the language of VILM (film & video), & creative applications of video techniques. Ginny Foster is acting coordinator, Roger Finlan technician, Carol Urquhart musician, & John Prusak cinematographer.

Here is a complete list of ASIFA/Central members grouped by state. By cross-referencing names with their addresses in the ASIFA/Central Directory (pages 8-12), you can see who lives in your area & drop them a line! However, all members are NOT listed in the Directory.

Colorado—Eileen Claffy, Stan Fuka
Illinois—Joanne Alperin, Steven Bain, Daniel N. Bak, Mary Beams, Christopher Blake, Wayne Boyer, Richard C. Brownlow, Dan Cascardo, Marie Cenkner, Jessi Ching Wan-Chan, Dave Daruszka, Zenabu Irene Davis, Monica Dougherty, George Eastman, Keith Folk, Millie Goldsholl, Byron Grush, Mary Lou Haynes, John Howard, Stan Hughes, Paul Jessel, Heather Jones, Curtis Katz, Mary Ellen Kernes, David Kliger, Leonard J. Kohl, David J. Leonatti, Jim & Tracy Lentz, Phillip L. Maish, Sergey Mavrody, Scott Moore, Bill Naras, Laddie Odom, Chris Oster, Jim & Gina Richardson, Mike Riley, Peter Scheffert, Ezra Schwartz, Marla Schweppe, Christopher Scott, Gordon Sheehan, Jennifer Shiman, StayTooned Gallery, Christopher Sullivan, Kim White, Rodney Whitman,
Indiana—Perennial Pictures
Iowa—Dewey McGuire, Charles A.S. Scott, David Thrasher
Kentucky—Ed Counts, Terry Schoen
Michigan—Ted Bailey, Melissa Bouwman, Jason Patrick Brown, Dave D'Alessio, Jean DeMott, John Guertin, Helen James, Jeff Jankens, Carol Lacca, Bonnie Larson, Teryl Lynn, Jim Middleton, Deanna Morse, Dan Scanlon, Jacqueline Vansen, Greg Zelinko
Minnesota—Gavrilo Gnatovich, Curtis Hoffman
Ohio—Jim Duesing, Keith Hydak, Tracy Miller
Oklahoma—Jeanne Flanigan
Texas—Tim Hodge, Susan Van Baerle
Wisconsin—Bill McGraw
Barnaby, BC, Canada—Leslie Bishko

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Festivals!

California—
64th annual American International Film/Video Festival, Oct. 15-17. Categories include: amateur, college students, commercial, high school & grade school students. $5 entry fee. Deadline is Sept. 24. 16mm, 8mm, 1/2". Contact American Motion Picture Society, Box 4034, Long Beach CA 90804-0034.

Illinois—
Chicago Lesbian & Gay International Film Festival, Nov. One of the biggest and oldest, last year's had 10,000 attendees and 100 films/videos. Held at Music Box Theatre & Chicago Filmmakers. Deadline: July 15. Contact: Chicago Filmmakers, 1229 W. Belmont Ave., Chicago IL 60657. ☎ (312) 281.8788.

Ohio—
41st annual Columbus International Film & Video Festival, Oct. All sorts of categories! Deadline is July 15, so contact: CIFVF, 5701 North High St., Suite 204, Worthington OH 43085. ☎ (614) 841.1666.

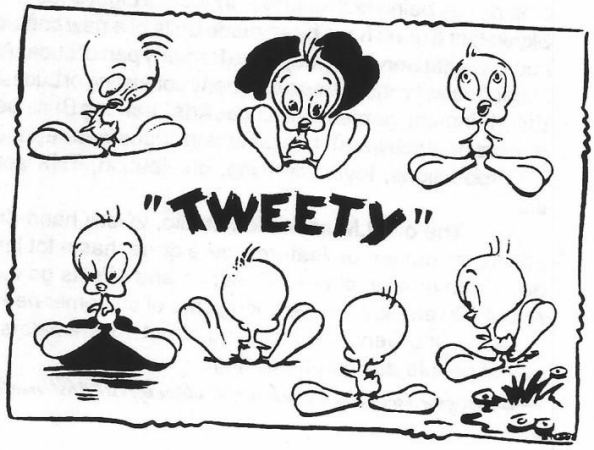
Ireland—
38th annual Cork Film Festival, Oct. 3-10. All categories. Screenings take place in the Cork Opera House and Triskel Arts Centre. Deadline: July 16. No entry fee! Contact: Fran Bergin/Donal Sheehan, CFF, Hatfield House, Tobin St., Cork, Ireland. ☎ 353.21.271711.

Italy—
34th annual Festival Dei Popoli International Review of Social Documentary Film, Nov. 26-Dec. 4. Strictly for docs, categories include: New Trends, Ethno-Anthropology, Cinema on Cinema, Cinema & Music, others. Best Doc gets 15,000,000 lire, nominated by student jury. 35mm, 16mm, 3/4". Deadline is Sept. 15, so contact Mario Simondi, Sec. General, Festival Dei Popoli, Via dei Castellani 8, 50122 Florence, Italy. ☎ 39.55.294353.

Germany—
36th annual Leipzig International Festival of Documentary and Animation Films, Nov.25-Dec.1. Motto is "Films of the World—For Human Dignity." Top animation prize is 6,000 deutsch marks. 35mm, 16mm, 3/4", 1/2". Deadline is Sept. 10. Contact: Dokfestival Leipzig, Postfach 940, 04009 Leipzig, Germany. ☎ 49.341.294660.

Brazil—
One Minute World Festival, Nov. Accepting films, videos, animated works on any theme with 60 second max. length and 3 second min. length. Two sections: international competitive exhibition with 5 winners, and geographical groupings (US, French, Spanish, German, Brazilian, etc.). 3/4", 1/2". $10 entry fee, with a July 31 deadline. For more info, contact Agencia Observatorio, Rua Prof. Rubiao Meira, 50, São Paulo, Brasil 05409-202. ☎ 55.11.851.2846.

France—
25th annual Toulon International Festival of Maritime & Exploration Films, Nov. 23-27. Entries submitted in 35mm, 16mm, 3/4", Beta SP formats, themes must be about the sea or exploration (oceanology, archæology, history, ethnography, sport, environment, fiction, etc.). Many prizes offered. Deadline is Sept. 15, so contact IFMEF, 14 rue Peiresc, 83000 Toulon, France. ☎ 33.94.92.99.22.



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INFO & stuff

Karen Johnson Productions, an animation studio out of Racine, WI, created the full character animation for the new PC-based interactive children's computer game "Ping & Kooky's Cuckoo Zoo." With the program, children drive their own train through a zany zoo, meeting animals that talk, sing, & dance. The program has more than 15 learning games, with 256-color graphics, digitized speech, & original music.

Travelling Pictures Animation, Auburn Hills, MI, has a spot in production for Hook-SupeRX drug stores, in which buildings morph from computer chips, hands outstretch from computer monitors, & computer-generated human figures come to life. They used 2 Silicon Graphic workstations running Vertigo, and Eddie-Morph by Softimage, & proprietary software.

Stay Tooned Gallery opens its 3rd art gallery in the greater Minneapolis/St. Paul area! Located at the prestigious 50th & France downtown of Edina, MN, Stay Tooned Gallery is the 1st gallery in the Minneapolis area to be granted the Disney Preferred Art Gallery status. The gallery is Stay Tooned's largest to-date, with over 1600 square feet dedicated exclusively to original artworks by Walt Disney Co., Waner Bros., Jay Ward Studios, and many others.
A little bit-o-history: Stay Tooned Gallery opened its offices & 1st gallery 3 years ago in downtown Barrington. They now have galleries located at Woodbridge Square in Barrington, The Arcade in Lake Forest, and now the 50th & France area of Edina, MN.
Stay Tooned is the source of the 4th Annual Animation Lecture Series, which brings some of the biggest names in the animation field to talk about their work. All 3 galleries are Walt Disney Preferred Art Galleries. For more info, free catalogs, animation brochures, & invites to the Lecture Series, call Jim or Tracy Lentz at (708) 382.2357.

Next ASIFA/Central
board meeting
is
July 17

BE THERE!

(see Page One)

PDI is looking for experienced computer animators & technical directors to work at their northern California studio. Candidates must be experienced with high-end systems, and Unix/C/C++. Send résumé and reel to PDI, 1111 Karlstad Drive, Sunnyvale CA 94089, attn. Sandra Scott. If you get hired, ASIFA/Central will miss you, but ASIFA/San Francisco will be more than happy to welcome you.

A long-term stop-motion animation project in San Francisco needs animators, set-builders, model makers, & sculptors. Send résumé & reel to Danger Productions, Inc., PO Box 729, Larkspur CA 94977-0729. Go for it!

Each month I get calls from people about where to study animation and how to find jobs. Among the things I often point out is that in Northern California, while many jobs require a strong drawing ability, the art will be processed and often delivered by some form of digital technology. The need for skilled inkers and painters has been on the decline for many years. Despite my knowing that digital systems are important to most companies, I was still amazed by recent trade news that showed how fast digital technology is taking over the animation industry.

Recent advances in digital services in SF and LA includes a rise in the number of companies offering computer ink and paint. Most local video post-production houses now offer some form of digital effects, animation and compositing technology, according to *Film/Tape Magazine*'s latest industry survey.

Another important development is Pixar doing the first feature completely generated by computers. PDI is now doing ads that used to be done by stop-motion animators (Pillsbury Doughboy, Budbowl). Yet another measure of the importance of digital technology is the number of ASIFA/SF members who are employed by computer game companies or are working on interactive CD-ROM projects. It appears we are just seeing the beginnings of an enormous growth in CD-ROM products.

In February it was announced that George Lucas' empire was being restructured. Industrial Light & Magic and Skywalker Sound have been made units of a new company, Lucas Digital Services (they were formerly part of LucasArts). LucasArts will continue as a company consisting of LucasArts Entertainment (games) and LucasArts Learning Businesses (educational software). LucasFilms includes feature projects, TV productions, toys, licensing, distribution, THX sound, etc.

The old ILM animation studio, where hand-drawn effects for numerous features were done, has a lot less to do. From now on almost all mattes and effects go digital. About 200 employees are taking care of customer needs at Lucas Digital Services, including about 75 animators and lots of people doing compositing.

—excerpt from Karl Cohen's article in 4/93 edition of ASIFA/SF newsletter

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The Stay Tooned Gallery hosted a free lecture on April 24th to hear Bill Hanna, of Hanna-Barbera, speak about his career in creating such characters as The Flinstones, Top Cat, Yogi Bear, Johnny Quest, Tom & Jerry, The Jetsons, etc. For more info on Stay Tooned Gallery's 4th Annual Animation Lecture Series, contact Jim or Tracy Lentz at (708) 234.3231.

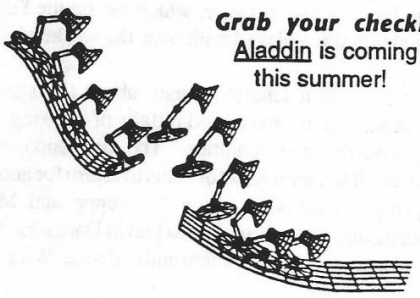
The upcoming Disney/Pixar feature Toy Story tentatively has the storyline that will follow the adventures of two toys, Buzz Lightyear—a Buck Rogers-type action figure—and his friend Woody—who is a tin soldier. Randy Newman may do the score & may perform several of the songs. Tom Hanks is still mentioned as doing the voice for Buzz, but his contract is still up-in-the-air. Apparently Pixar has formed a separate corporation, 'Hi Tech Toons', to produce this project. Disney plans to release the film in summer 1995.
—from ASIFA/SF

In late April, 2,500 interactive discs were sent FREE to Forbes subscribers. Anyone with a PC-compatible could walk through different rooms of a computer-animated hospital of the future, clicking the mouse on different parts of the picture to see different animations. Five secret words were hidden in the visuals, and if you found all five, you won a free subscription to Forbes. The disc was done in-house by Mondo Media in San Francisco, CA.
—from ASIFA/SF

The Snow White re-release in theatres was restored by computer, analyzing every frame to remove cel flair, dirt, and other flaws. Color was corrected and enhanced, and the digital information was then transferred back to 35mm film using Kodak's high-res technology.
—from ASIFA/SF

MGM is producing a new Betty Boop feature, set in the 30s with her old friends KoKo the Clown & Bimbo, they journey to Hollywood in search of fame & fortune. Jerry Rees (of Brave Little Toaster) is working on the script. Mae Questrel, the original voice of Boop, will not encore, but they promise to find someone close to it.
—from ASIFA/Hollywood

Don't Forget—SIGGRAPH 93 is being held in Anaheim, CA, Aug. 1-6.



Grab your checkbooks, because Aladdin is coming out on video late this summer!

POPEYE TRAV AGAN ZA

Popeye's 60th Anniversary Extravaganza will be held Sunday, July 11, 1993 at 2:30pm, in the Copernicus Center at Gateway Theatre, 5216 W. Lawrence, in Chicago. Meet in person: director Myron Waldman, animator Gordon Sheehan, Fleischer Studios historian G. Michael Dobbs, Popeye fan club founders Fred Grandinetti & Mike Brooks. Special guests invited: Jackson Beck (voice of Bluto), Shamus Culhane (master animator & director), Leonard Maltin (film critic and cartoon historian), Jon McClenahan (cartoon director), Virginia Mercer (wife & business manager of Jack Mercer, voice of Popeye), Charles Solomon (film critic and cartoon historian), Dave Tendlar (master animator & director). Advance tickets thru stamped SASE & check/money order made out to Argus Entertainment for $6 adults, $3.50 kids under 12, to: Popeye Tickets, c/o Argus Entertainment, 117 W. Harrison, suite 600-s473, Chicago IL 60605. Orders that are received after July 2nd will be held at the door. It's just general seating, too (sorry—no VIP reserved section for those who might want to pay $60 for it).

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selected Highlights of ASIFA/Central Activities in our Recent Past

—Summer Barbeque, 1992 & 1993: organized by Marla Schweppe.

—First Members Directory: in your hands!

—ASIFA board member Jim Lentz regularly brings animators to his Stay Tooned! Gallery, in his celebrity animation series.

—ANIJAM Project: It's a Funny World, organized by Dan Cascardo & Jim Richardson, an on-going collaborative film project.

—Animakers: on-going cable television series on Midwest animators, organized by Dave Daruszka.

—Education Column: Byron Grush & Sergey Mavrody: on-going efforts to network ASIFA educators

—Midwest Animator's Retreat at Starved Rock Lodge, April 1993: organized by Marla Schweppe & Marie Cenkner.

—ASIFA/East reel, Summer 1993 & Spring 1992: organized by Dave Daruszka & Stan Hughes at Columbia College.

—An Evening with Bill Kroyer, producer of Ferngully, The Last Rain Forest, July 1992: organized by Jim Richardson.

—Films from the ASIFA Archive, Summer 1992: organized by Dave Daruszka.

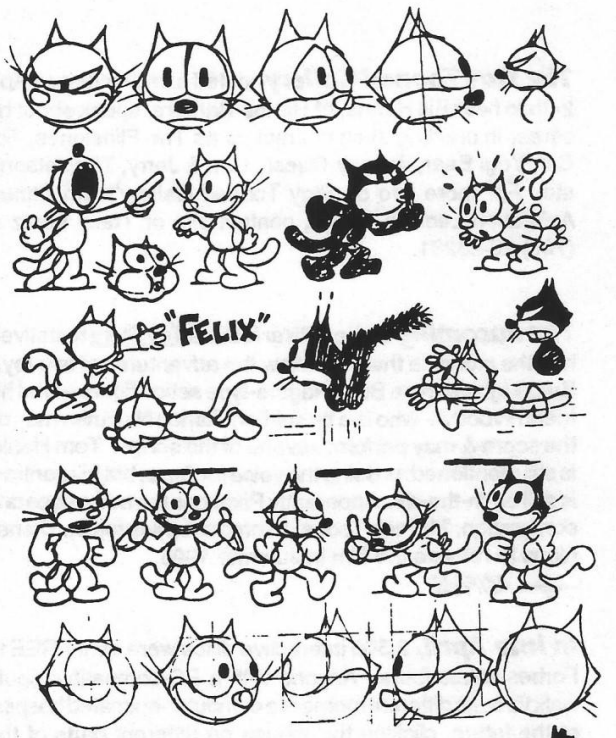
—Animation Jury for Chicago International Film Festival, 1991, 1992: organized by Mary Lou Haynes.

—Chicago Children's Museum, Spring 1992: ASIFA/Central members demonstrated cartooning and presented programs, and there were permanent displays of art work including the 'Helping Hand' from Animasaur Productions and Sesame Street from Deanna Morse & Rose Rosely.

—Hoppity Goes to Town, Winter 1992: organized by Bill Naras, 50th anniversary celebration—screening and educational programs featuring Gordon Sheehan.

—American Independent Animation, Fall 1991: organized by Dave Daruszka.

—Members Survey, Fall 1991.



What a Weekend!

About twenty ASIFA/Central members had a great weekend at Starved Rock Lodge and Conference Center at the first ASIFA/Central retreat. We had animators from Michigan, Iowa, Tennessee, Illinois, and two students came from Illinois and Michigan. Members showed reels of animations, lounged together at the pool, took hikes around the magnificent grounds and gawked at the waterfalls and limestone formations, and shared production stories and questions. Paul Jessel and Marie Cenkner of Animasaur Productions gave an informative presentation about stop motion animation, and showed slides of various armature constructions that they have used to animate their productions, including many spots with the 'Helping Hand' of Hamburger Helper. Deanna Morse screened her recent work including pieces for Sesame Street and discussed working under the camera to animate with cut-outs, and how she contracts for work with the Children's Television Workshop. Marla Schweppe gave a number of presentations on Electro-Gig software, which ran on the Silicon Graphics Computer that we played with over the weekend.

At the picnic there was a lengthy debate about the state of computer animation, and the merits and pitfalls of working with that technology over doing stop-motion. The discussions were fascinating, and we all left with hopeful plans to return for another retreat next spring. Thanks to Marla Schweppe and Marie Cenkner for coordinating the event, and to David Daruszka, SGI, and Electro-Gig for providing equipment and software. What fun!

ASIFA Guidelines & Checklist for Program Coordinators

by Mary Lou Haynes

Successful programs rely on thorough research & planning. This outline will help you in planning & coordinating your proposed program for ASIFA/Central.
All program proposals should be submitted in outline form to the Program Committee, to be later approved by the Board. This outline is based on criteria & guidelines the committee will use to assess program proposals.

Your outline should address the following items:

1. TIMETABLE—a specific timeline for the project including any planning or organizational meetings. (NOTE: Program proposals should be submitted 6 months to 1 year prior to the anticipated date of the event.)

2. NATURE & SCOPE OF THE PROJECT—is this a film screening, guest speaker, studio tour, etc? What is the target audience, & what is the anticipated audience size? What is the proposed time & date of your program? Be specific with film titles, anticipated guests, etc.

3. THE IMPORTANCE OF THE PROJECT TO FULFILLING ASIFA/CENTRAL'S STATED MISSION—all programs sponsored by ASIFA must address the stated mission & purpose of the organization. You should explain how your program will fulfill this criteria.

4. ANTICIPATED EQUIPMENT/FACILITY REQUIREMENTS—where will your program be held, & what type of equipment will be required to present the program? What type of seating & capacity does the facility have? Do you need a film projector, video or audio equipment? Who is your contact at the facility? Is there parking available & access to public transportation? Does the facility carry liability insurance for such events?

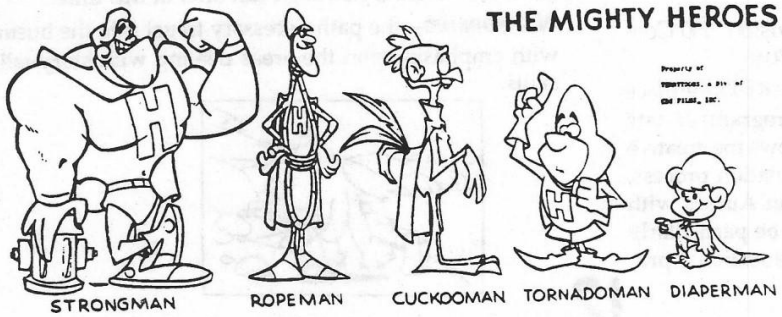
5. BUDGET—what are your anticipated costs for the program? Are there any proposed revenues, such as ticket sales? Expenses may include rentals of facilities, films, equipment, honoraria or travel/lodging expenses. Revenues should include any grants or donations.

6. PERSONNEL REQUIREMENTS—are volunteers needed? What positions must be filled at all stages of the project?

7. PROMOTION & PUBLICITY—how will the program be promoted to the target audience?

All project/program proposals must address each point. Proposals that do not fulfill these requirements will be returned with an explanation of the areas where more information is required.

Please contact Mary Lou Haynes or Deanna Morse for more info or to volunteer for the Program Committee!



MIDWEST CHAPTER OF ASIFA INTERNATIONAL

FRAME By FRAME

Fall Quarterly 1993

ASIFA/CENTRAL

Letter from the President

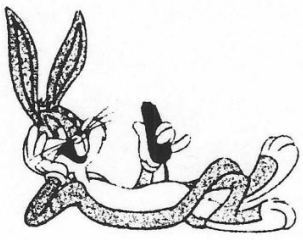
At the last meeting of the ASIFA Central Board, Deanna resigned as president and I was appointed acting-president. Since that meeting, I was offered and accepted a position on the faculty at the Rochester Institute of Technology. I am now the Coordinator for Computer Animation at RIT and responsible for a graduate program in computer animation in the Film and Video Department. Since I am now no longer living in the midwest region there will likely be a change at the fall board meeting in terms of the presidency of ASIFA Central.

Since I still identify myself as a midwesterner, I would like to remain involved with ASIFA Central in the following ways. I organized the animators retreat last spring with Marie Cenkner and have begun organizing a second retreat for the first week in April. I would like to continue working on the retreat. My primary interest, in being involved with ASIFA, is to build connections between animators throughout the midwest. The quarterly publication is one way to keep connected. The retreat is another opportunity to build connections. I would like to see regular contributions from various parts of the midwest region to our quarterly publication. I would like to invite suggestions from other ASIFA Central members for ways that we can build a community of animators among a group that is fairly far flung. Since the local programs that ASIFA Central organizes are, in general, only useful for folks that live in the Chicago area, perhaps local programs could be organized in other areas of the region where there is a concentration of animators. We could share a newsletter and the retreat as region-wide aspects of ASIFA Central.

Board elections are coming up. Any one interested in being on the ASIFA Central board should send a bio and reasons that they would like to be on the board to ASIFA Central. If you are interested in organizing programs in your corner of the ASIFA Central region, please submit a brief bio and proposal, too.

Marla Schweppe
716-271-1121

What's up, Doc?



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Animation Bits Page 6
King Kong's 60th B-Day Page 8
Events & Festivals Page10
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LETTER FROM THE TREASURER/MEMBERSHIP CHAIR

Hi everyone:

I'm the newly appointed treasurer/membership chair. Why would any relatively sane and very busy animator take on a thankless task— you ask? Well, ASIFA has, over the years, been a resource where I have met many interesting friends (other animators) who I could exchange ideas with, become inspired by and recharge my batteries. So I thought I should put a little effort into keeping ASIFA going.

My job description is fairly simple: I remind you your dues are running out, you send me your new dues and I write checks for ASIFA bills (newsletter, events and international dues). Since I am just organizing the records, if you have a problem, call me (after October 5th) and we can solve it.

Combining treasurer/membership also means that I will be able to identify delinquent members easier and hopefully inspire them to rejoin ASIFA. Part of my job will be to expand out membership, so if you know someone who might be a prospect, give me their name and I'll contact them.

ASIFA Central now has a small but enthusiastic core. I'm looking forward to seeing it expand. See you at the ASIFA/Facets reception on October 10th (it's OK to bring your membership problems with you!)

Marie Cenkner
(708) 432-7824
1463 Glencoe Ave.
Highland Park, IL 60035

LETTER FROM THE "PUBLISHER"

Howdy!

The deadline for the next **Frame By Frame** will be January 15th, 1994, with the quarterly going into the mail box on February 1st. We are seeking articles, notices, news of your recent or planned activities, committee reports, etc. Send us a short bio and a picture from one of your films, for example. You can mail stuff to Frame By Frame c/o ASIFA Central, 790 N. Milwaukee Ave., Chicago, IL 60622, or to me directly: Byron Grush, 720 Prairie Ave., Naperville, IL 60540, or e-mail to byron@art.niu.edu.

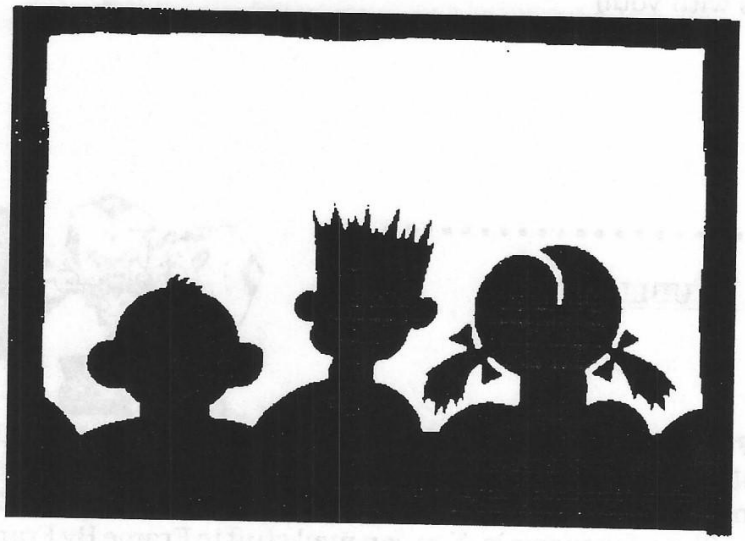
By the way, thanks to our excellent staff (I owe you each a pizza) and to the Electronic Media Department of Northern Illinois University's School of Art!

Byron Grush

10TH ANNUAL CHICAGO INTERNATIONAL CHILDREN'S FILM FESTIVAL

The Chicago International Children's Film Festival, sponsored by Facets Multimedia, will celebrate its tenth birthday this October with ten days of over 150 films and videos for children from over 25 different countries. The films range from live-action to drawn and computer generated animation. The festival is the nation's only competitive festival of films for children. The festival opens October 8th and runs through October 17th at Facets Multimedia, 1517 W. Fullerton Ave. in Chicago.

Kids are involved in the festival not only as audience members, but throughout its development.



In fact, the festival evaluates entries through two independent juries: an adult jury comprised of filmmakers, critics, educators, child-development specialists and parents, and another comprised entirely of children! This year, the adult jury will be joined by a special panel from the Chicago office of the United States Committee for UNICEFF to aware a special "Rights of the Child Prize" to the film that best illustrates the United Nations Declaration of the Rights of the Child, a major theme of this year's festival.

Awards for prize-winning films from both juries will be presented at the Best of the Festival closing screening at 4 p.m. on Sunday, October 17th. These include Best Animated Film of the Festival and Best Live-Action Film of the Festival. Children who missed out on getting to be part of this year's Children's Jury can still determine award-winners by casting votes at each screening for the Most Popular Film of the Festival Award.

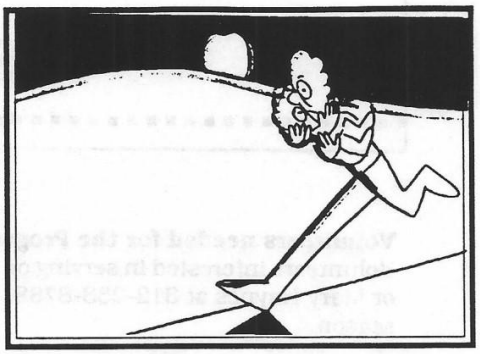
Every film shown at the festival speaks to culturally-diverse audiences, is humanistic, non-exploitative and non-violent. This is a very important issue as current research has been suggesting that damage can be done to children through exposure to violent media! Facets has been recognized for their excellence in children's programming by the International Congress on Children's Cinema in Naur, Belgium, and by the National Congress on Media for Children in Washington, D.C.

The Rights of the Child theme is addressed either directly or indirectly by many of this year's entries. The UN Document speaks eloquently about the right to love and understanding, the right to free education, and the right to health care for children of the world. Another major theme emerging from the work of many of the animators is ecology and conservation. This is certainly a theme which children care about.

Animated films being shown include (in no particular order) FOLLOW THE DRINKING GOURD by John McCally (USA), THE TINDERBOX by Mihall Badica (Denmark), MADRE TIERRA directed by Jose Infantozzi (Uruquay), TALL TIME TALES by Faith Hubley (USA), MONTY, and MAX'S CHOCOLATE CHICKEN by Michael Sporn (USA), REBELLION OF THE FLOWERS by **Mille Goldsholl** (ASIFA Central member) and JOEY LEARNS TO FLY by **Ed Counts** (ASIFA Central member) as well as many many others.

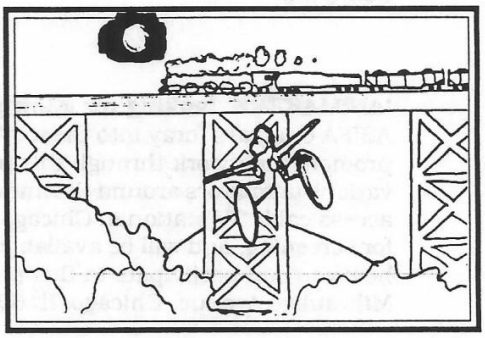
For a complete listing and schedule, call Facets Multimedia at 312 281-9075. And by the way, discount booklets and group sales are available! AND REMEMBER THE OCTOBER 10TH RECEPTION!

ASIFA Central to Sponsor reception for Children's Festival Animators



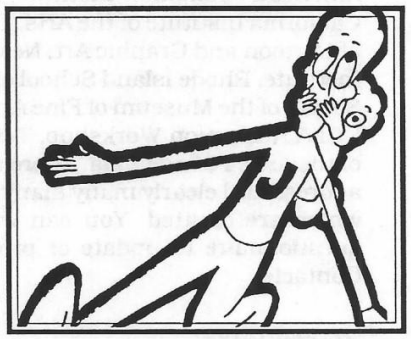
ASIFA Central members are invited to attend a reception for the Chicago International Children's Film Festival animators and the animation jury members. Here's your chance to meet international animators who are attending the festival, and to get together with your fellow members. Bring friends and family members if you wish. Refreshments will be served, and video equipment will be available for screening work. Since ASIFA Central is putting on the reception, we could use some help with organization, food, etc. Like to help?If you are interested in volunteering (setup/cleanup) or can donate food and/or beverages, contact Dave Daruszka or Mary Haynes at 312-233-8788 (evenings). The reception will be held at Facets Multimedia at 1517 West Fullerton Avenue in Chicago on Sunday, October 10th from 6:00 to 8:00 p.m., just after the last screening.Opening night In Recognition of the Rights of Children

ASIFA member Ed Count's film featured



Opening night of the Chicago International Children's Film Festival, featuring films honoring the Rights of the Child, includes ASIFA Central member **Ed Counts'** film, JOEY LEARNS TO FLY. A reception and the Global Awareness Book Fair will be held Friday, October 8th at 6:30 p.m. followed by the screening at 7:30 p.m. at Facets Multimedia at 1517 West Fullerton Avenue in Chicago on Friday, October 8th. You should RSVP for this event to 312 281-9075. JOEY LEARNS TO FLY is also being shown during a program on Saturday, October 9th, at 12:00 noon and Tuesday, October 12th, at 10:00 a.m.

Festival focuses on Green Screen: An Animated Tribute to the Earth.



Wednesday, October 13th, the Chicago International Children's Film Festival is showing a series of animated films dealing with the ecology. ASIFA Central member **Millie Goldsholl's** film, REBELLION OF THE FLOWERS is included. The screening starts at 10:00 a. m. at Facets Multimedia. REBELLION OF THE FLOWERS will also be shown during a program on Saturday, October 9th, at 12:00 noon and Monday, October 11th, at 12:00 noon.

FRAMES FROM JOEY LEARNS TO FLY

ANIMATION BITS

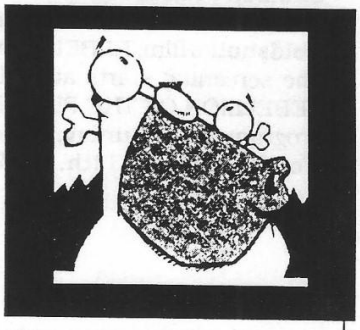
Volunteers needed for the Programming Committee
Volunteers interested in serving on the program committee are encouraged to contact Dave Daruszka or Mary Haynes at 312-233-8788. We will be meeting in the near future to begin planning the 1994 season.

Animation sought for PBS program
Image Union, Chicago public television's weekly showcase for independent film and videomakers is seeking submissions. For information, call Jay Shefsky at 312 509-5593.
Recent programs aired on Image Union featuring animation have been "Three Powerful Shorts" which included ESPERANZA by Alda Sanchez, and "Video Medley" which was a potpouri of animation, comedy and experimental film. For information on Image Union broadcasts contact Tim Olson at 312 509-5429

'ANIMAKERS' looking for a few good animators
ASIFA Central's foray into the world of television, **ANIMAKERS** is looking for animators who want to promote their work through this medium. This series of 1/2 hour programs will look at the work of various animators around the midwest. The project will be produced under the auspices of the public access cable TV station in Chicago. Completed programs will be distributed to other ASIFA chapters for screening, and will be available for cablecasting at other cable access facilities. For guidelines on how you can participate in this project send a SSAE to: ANIMAKERS, c/o ASIFA CENTRAL, 790 N. Milwaukee Avenue, Chicago, IL 60622.

ASIFA International publishing list of animation schools
The second issue of ASIFA List of Animation Schools is coming off the presses. It is being financed and published by More and Romsdal College in Vold, Norway. Major listing in the USA section include The American Animation Institute, Art Center College of Design, California College of Arts and Crafts, California Institute of the Arts, Columbia College Chicago, Harvard University, The Joe Kubert School of Cartoon and Graphic Art, New York University Tisch School of the Arts,Ohio State University, Pratt Institute, Rhode Island School of Design, San Francisco Art Institute, San Francisco State University, School of the Museum of Fine Arts, Boston, School of the Visual Arts, UCLA Animation Workshop, Texas A&M University, and University of the Arts, Philadelphia. There are quite a few schools listed only by address and clearly many many places in the US to study animation which are omitted. You can write for a copy of the booklet or a questionnaire to update or provide a new listing for your school. Contact:

Gunnar Strom
ASIFA Education Committee
More and Romsdal College
N-6100 Volda, Norway



ASIFA 1994 Retreat!!!

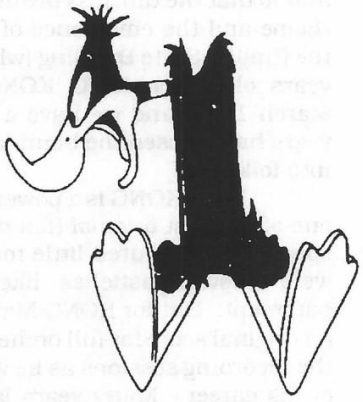
ASIFA Retreat planned for April, 1994! Plans are underway for a second ASIFA/Central retreat at Starved Rock for spring of 1994.

Disney Legend Marc Davis to appear at Stay Tooned Gallery!

Mr. Marc Davis, one of Disney's legendary original "Nine Old Men" and 40 yearanimator and studio artist, will make a rare U.S. appearance at Stay Tooned Gallery's 4th Annual Animation Lecture Series on Saturday, October 9th, 1993at 6pm - 9pm at Stay tooned Animation Gallery located at: "The Arcade" 272 E. Deerpath, Lake Forest, IL. Admission to the lecture is free. Mr. Davis, the man who created such classic Disney characters as Cinderella, Alice inWonderland, Tinker Bell, Maleficent and Cruella De Vil, will speak and show video clips of his most remembered works, as well as show slides of his original concept art works for the creation of Disneyland. Mr. Davis will also conduct a question and answer period at the end of the evening's lecture. Joining Mr. Davis will be his wife of 37 years, Alice Davis, who will also talk about her work in costum design for all the costumes for Pirates of the Carribean, It's a Small World and other park attractions. For additional information please contact Jim or Tracy Lentz

Cartoon Classes

Dan Cascardo is offering cartoon classes for kids, adults and seniors in private and group sessions from his River North Studio. For more information, call Dan at 312 355-8262



New Address

Chicago Filmmakers has moved to Wicker Park. Their new address is 1543 W. Division Street. Phone 312 384-5533.

60th ANNIVERSARY FOR THE EIGHTH WONDER OF THE WORLD

Some film critics consider KING KONG one of the 50 best films ever made. Some say it is one of the 10 best. And even others, one of the five best films of all time. How many films can claim such praise? How many animated films, better yet, STOP MOTION animated films, can claim such praise?

KING KONG was the crowning achievement of Willis O'Brien, stop-motion animation pioneer and special effects expert. O'Brien's career had many critical successes (THE LOST WORLD; KING KONG; 1950 Special Effects Oscar for MIGHTY JOE YOUNG) and just as many personal tragedies and professional disappointments. After making his first film in San Francisco in 1915, O'Brien began his animation career at the Bronx, NY Edison Studios in 1916. He made novelty shorts for the Edison compilation programs featuring stop-motion animation and utilizing a caveman or prehistoric setting built around basically domestic comedy situations. Only a handful of these films survive today.

O'Brien worked on various projects during the 1920's, most notably THE LOST WORLD (1925). Based on the Arthur Conan Doyle novel, it was received by the press and public with much acclaim. O'Brien improved on his early Edison work, and began combining animation with live actors.

But prehistoric films or dinosaur movies were not common. It was almost a decade later in 1933 when KING KONG burst upon the screen. It was treated as a first-rate action/adventure film. Add to that the timeless beauty and the beast plot theme and the emergence of a national symbol: the Empire State Building (which was not yet two years old when KING KONG was released in March 1933) and we have a work that over the years has crossed the boundary past film classic into folklore.

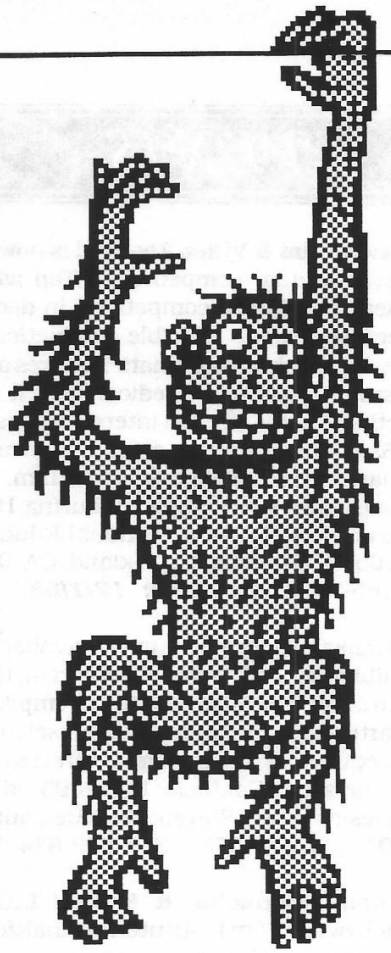
KING KONG is a powerful film. It contains one of the first original film music scores. Early sound films featured little music, or scores that were musical pastiches like silent film accompaniment. But for KONG Max Steiner composed an original score for full orchestra and conducted the recording sessions as he would do for the rest of his career. Many years later, Oscar Levant, pianist, film personality, and musical raconteur, said he considered Steiner's score for KONG the standard by which all film scores be judged.

O'Brien's animation and effects work on KING KONG are revered by animation experts. The "Composite Shot" that he developed permitted the seamless combining of elements of table-top animation photography, glass painting, rear projection and optical printing. It was a formula on which Ray Harryhausen would develop his Dynamation techniques, and the same composite concept that allowed films like STAR WARS and so on, to capitalize on and expand with new technology. The art direction of Skull Island was inspired by the detailed engravings of Gustav Dore. There were advancements in model construction, and O'Brien's work as chief stopmotion animator also played an important role in the success of bringing KONG to life with a personality. After the success of KONG in 1933 it would not be until Walt Disney's earliest cartoon features (SNOW WHITE '38; PINOCCHIO '40; and also BAMBI '42) that an animated character would have such a strong emotional hold on an audience. In later years O'Brien would only animate token scenes, so busy was he with the actual planning and supervision of special effects and effects teams.

Since these stop-motion pictures took so long to produce and were in pre-production for months or as much as a year or more, they were subject to changes in studio management, taste, style, budget, and even outside elements like war. Therefore, many projects begun by O'Brien were never realized. Some canceled projects include:

1) **ATLANTIS** (1926) -involved a vast, underground empire, the Atlantians, an evil monarch, sea monsters and prehistoric mammals.

2) **FRANKENSTEIN** (1928) -concept of adapting the novel using animated action scenes of the monster that would prove impossible for an actor or stunt man. Production begun at First National and stopped in 3 months.



3) **CREATION** (1930) -a shipwrecked crew find themselves on an island with prehistoric animals. Producer/Director Merian C. Cooper saw O'Brien's test reel for CREATION and that project was combined with Cooper's idea for an ape movie. Many plot elements and prehistoric sequences planned for CREATION were brought to KONG.

4) **WAR EAGLES** (1938-39) -based on an original story by Merian C. Cooper, it concerned a lost race of Vikings who ride prehistoric snow eagles, battle dinosaurs, and in the finale fly to New York City and help modern U.S. civilization defend itself against an aerial attack over NYC. Actually in production, with a 400' test reel completed before shut down. For MGM.

5) **GWANGI** (1941) -cowboys discover prehistoric beasts in a remote corner of the Grand Canyon. To be made for RKO; canceled in pre-production. After O'Brien's death, Ray Harryhausen made VALLEY OF THE GWANGI based on O'Brien's concept art.

6) **JOE MEETS TARZAN** (1949) -to be the sequel to MIGHTY JOE YOUNG. Never progressed past the script stage.

7) **VALLEY OF THE MIST** (1949-50) - concept involved a little Mexican boy Emilio and his pet bull, Indians and a hidden, mist-filled valley inhabited by prehistoric creatures. Finale would take place inside a bullfighting arena. To be shot in Technicolor with O'Brien as effects co-ordinator and Ray Harryhausen as first animator.

8) **FOOD OF THE GODS** (1950) -to be based on the H.G. Wells novel about a substance causing things to grow to tremendous proportions. Animation sequences planned.

9) **KING KONG VS FRANKENSTEIN** (1961) -a descendant of Dr. Frankenstein creates a giant, new monster. Meanwhile an expedition travels to Skull Island to capture Kong. The two monsters unknowingly end up in San Francisco at the same time and in the finale a battle takes place in an outdoor stadium. Also known as KING KONG VS PROMETHEUS.

SUGGESTED READING

THE MAKING OF KING KONG by Orville Goldner and G.E. Turner A.S. Barnes/Tantivy Press 1975 271p. Ballantine Paperback edition 1976 Written by 2 members of the effects team that worked on KONG. They were there. The definitive volume on this film.

THE GIRL IN THE HAIRY PAW edited by Ronald Gottesman and Harry Geduld Avon/Flare 1976 233p. An anthology of articles about the film and its makers, including Willis O'Brien's article "Minature Effects Shot" from International Photographer, April 1933.

CINEFEX #7 Jan. 1982 issue. 72p.
Don Shay's expanded article on the career of Willis O'Brien. Essential reading. Copies of this magazine can be found at comics and specialty shops. Look for back issues (Original article appeared in FOCUS ON FILM #16, Autumn '73, British Publication; 31p. special feature "Willis O'Brien: Creator of the Impossible" by Don Shay)

CLOSE-UP #3 1977 Special KING KONG issue.
Close-Up was a magazine on stop-motion animation published by David Prestone that lasted 3 issues.

Based on article by
Bill Lorenzo, ASIFA East

EVENTS

National Education Film & Video Festival is now accepting entries for its 24th annual competition. Top winners are eligible for the Academy Award competition in documentary and short subject categories. Eligible productions include documentary, live action shorts, dramatic features and shorts, animation, classroom programs, medical/health programs, training/instructional tapes, special interest videos, made for TV programs, PSA's, film and video art, student-made documentaries and narratives. Eligible formats: film, video and interactive media productions completed during 1992. Contact: Angie Rose or Jacky Micucci, National Education Film & Video Festival, 655 Thirteenth St., Oakland, CA, 94612, 510 465-6885, 510 465-2835. ***Deadline: 12/1/93.***

FISEA 93, The Minneapolis Symposium, November 3-6, 1993, will present exhibitions and current research, theory and practice related to art and electronics with an emphasis on the "art factor". Participants include artists, scientists, arts critics, curators, educators, and others interested in the use of electronics in the arts. Contact: FISEA 93, Minneapolis College of Art & Design, 2501 Stevens Avenue South, Minneapolis, MN 55404, 612 874-3754, FAX 612 874-3732.

2-Day Film School: Producing & Selling Independent Features; The Hollywood Film Institute has finalized its 1993 Fall Tour. The acclaimed weekend course, replete with Graduation Diploma, teaches anyone the steps of Producing, Financing, Directing, Shooting, Editing, Marketing, Selling and Distributing their initial movie profitably... The schedule for the mid-West is: Chicago ...(Nov. 6-7), Toronto... (Nov. 27-28). Contact: Toll Free 1-800 366-3456.

BRAVE NEW PIXELS 5 .... Chicago Siggraph's annual computer art show (and computer animation!) has traveled from the NIU Gallery in downtown Chicago where it openned this summer, to Governor State University and will end it's tour at the Northern Illinois University Art Museum in DeKalb, Illinois. The re-opening is set for October 25th, with a reception on October 28th from 4 to 6pm. Call 815 753-1936 for information.

MORE EVENTS

Independent Feature Film Market
The 15th Independent Feature Film Market, September 27th through October 4th, is the "only market devoted to new, emerging American independent film talent". The market will take place at the Angelika Film Center, in New York's SoHo district.

For more information, contact the 1993 Independent Feature Film Market, 132 West 21st Street, 6th floor, New York, NY 10011, 212/243-7777.

CALLS FOR ENTRIES
December 1 is the submission deadline for 24th National Educational Film & Video Festival (NEFVF), "the largest festival for educational media in the U.S.".

For more information, contact NEFVF, 655 - 13th Street, Oakland, CA 94612, 510/465-6885.

Video Shorts 13 Submissions
February 1, 1994 is the submission deadline for Video Shorts 13 for work no longer than six minutes. For more information, contact Video Shorts, P.O. Box 20369, Seattle, WA 98102, 206/325-8449.

FUNDS/RESOURCES

National Endowment for the Arts announces grants for film/video production. Eligibility: Artists applying as individuals or through organizations may submit only one application in category. Previous grantees will not be considered for same project unless applicant submits evidence that substantial portion has been completed with previous grant. Grants are generally for production of single film/video projects that exemplify use of these media as art forms. All phases of project are eligible for support. Matching grants or organizations range from $20,000 to $75,000. Non-matching grants to individuals range from $10,000 to $35,000. ***Deadline: October 29.*** Notification after June, 1994. For application, write Media Arts Program, Room 720, NEA, Nancy Hawks Center, 1100 Pennsylvania Ave., NW, Washington, DC 20506-0001; (202) 682-5452.

FILM FESTIVALS

1994 Golden Gate Awards Competition
The San Francisco International Film Festival's renowned competition for shorts, documentaries, animation, experimental film & video, and television presents The 1994 Golden Gate Awards Competition. Entry deadline: December 10, 1993. The 37th San Francisco International Film Festival will be held April 28th - May 12th, 1994. Inquiries to: Telephone (415) 567-4294, 10:00 AM - 5:00 PM

A few recollections from SIGGRAPH'93
by Marla Schweppe

The exhibit halls at SIGGRAPH'93 were laid out on a "Main Street" theme. All the 3D animation software vendors were located in the same area instead of being scattered around the floor. As a result there was less likelihood of coming across new things that you weren't specifically looking for. A highlight in the exhibits was an ongoing presentation by a new company out of Minneapolis called "Windlight" in the Alias booth. Folks from "Windlight" took turns connecting wires to various parts of their bodies and moving around in a space with a carpet and a chair. Their movements were immediately transferred to a character on a computer screen who bore little physical resemblance to the human in wires, but moved the same. In other words, when the human in wires lifted and arm the character on the screen lifted the same arm. "Windlight" plans to produce long format animation using this technique to automate the animation process. A number of people at "Windlight" worked previously at Lamb in Minneapolis where Crash Dummies was developed. SIGGRAPH needs to set some volume limits for vendors. Some exhibits were so loud as to be distracting in entire exhibit halls.

"The Zone" was an area set up for the art show and interactive installations. It was a little difficult to tell where the "art show" started and stopped since it was so integrated with other things, but it appeared to have two main sections. One section was focused on design and the other on interactive installations. The show was curated this year rather than being juried. There were a number of interesting exhibits for the animator. In one installation visitors made animations on the computer, then printed them out and turned them into flipbooks. In another installation, visitors touched potted plastic plants which sat in front of a large screen. Touching these plastic plants caused computer animated plants to grow on the screen. Also popular, but having little to do with animation, was an electronic confessional.

The electronic theatre was enjoyable as usual. The amount of "content" seems to increase with the years. Jim Blinn narrated a piece that was a compilation of the highlight from the technical papers and was humorous. A piece that showed lights and water got a lot of "ahs". "Gas Planet", produced by two animators from Pacific Data Images provided a simple story without words and was of general appeal as evidenced by the fact that it has won awards at 20 or so film festivals. There was lots more and as usual tapes are available form the SIGGRAPH Video Review. One part that seems to be missing from the video tape are the opening and closing animation where a gold miner sends the audience on a roller coaster ride through a mine shaft that had most of us holding on to our seats. Only in animation could parts of the track be missing and send the "riders" leaping through the air with their hearts in their throats only to land on another section of track.

A good time was had by all.

Frame by Frame

NEWSLETTER OF

ASIFA CENTRAL

ASIFA MidWest Animator's RETREAT

Saturday & Sunday, April 24 & 25, at the Starved Rock Lodge in Illinois.

Meet & get to know other Midwest ASIFA animators & their work. We already have commitments from cel, stop-motion, & computer animators & teachers. Attend a Saturday morning brunch to meet & get to know the other members. Participate in the creation of a progressive animation to be created using computers & software provided at the conference. This may be an entirely new experience for you or simply provide you with an opportunity to try new software or hardware. If you have any particular requests in this area or would like to know what's been arranged so far, cal Marla Schweppe at (708) 933.0356 in the evenings or on the weekend, or send e-mail anytime to marlak@nwu.edu, or Marie Cenkner at (708) 432.7834.

We will provide a 16mm projector & 3/4" & VHS video decks & monitors, so bring your tapes & films along with you. We would also encourage you to bring any other animation materials or information which you feel other animators might enjoy seeing or learning about. If you have any particular questions which you would like other animators to answer, send them with your retreat application & we will include them in the next newsletter so that other attendees can come prepared with responses. These questions could be technical or philosophical in nature.

If you prefer to spend some of your time outside enjoying the hopefully cooperative weather, Starved Rock is a beautiful natural area located near the Fox River waterway. The lodge is located in a large state park. You may enjoy watching barge traffic go thru the locks located nearby. Hiking is great, too! You may also enjoy the watery splendors of the fabulous indoor pool & whirlpool. A dining room is available in the lodge for the purchase of other meals.

Rooms:

Double rooms are $61.95/person for Sat. & Sun. night. Please specify one or two beds (one will be assumed if no specification is made).

Single rooms (for one person with a king-sized bed) are $109.90 for Sat. & Sun. night.

Room fees are payable upon arrival.

Conference fee is $40. Registration should take place prior to March 1, 1993. Mail registrations to:

Marla Schweppe
ASIFA Midwest Animator's Retreat
8614 N. Trumbull
Skokie, IL 60076-2458

Make checks payable to: ASIFA Central

Name _____

Address _____

_____

Phone _____

Questions/Comments _____

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Single_____ Double Sharing with_____

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Letter from the PRESIDENT

We have many projects in the works for 1993. The **Anijammers** are continuing on their segments for our ASIFA film "It's a Funny World." This project will be a 5-8 minute 16mm film around a common theme where individual animators each make their own sequences, linked to each other through a common image of the planet Earth. For more info, contact coordinators & board members Jim Richardson (312) 728.2241, or Dan Cascardo (312) 868.4493.

We are gathering materials for a **membership directory,** to be published in our 3rd newsletter of 1993. Send your info right away, using the form on page 12 of this newsletter. Send us graphics, too, for the directory or the newsletter.

Plans are underway for our **ASIFA retreat**. Look on page one for details.

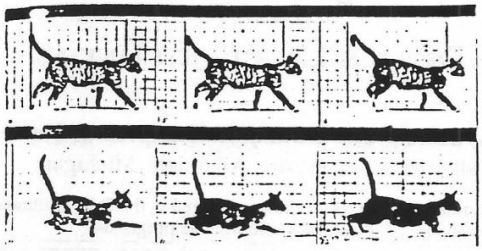
We have begun work on **Animathon!**, our program that features the works of midwest animators. If you would like to be involved, contact Dave Daruzska (312) 233.8788, or Deanna Morse (616) 895.3668.

It looks to be an exciting year. Thanks again for your input & involvement in ASIFA. As you know, we are an all-volunteer organization. Therefore, we rely on members for energy, input, & enthusiasm to keep us going.

The **deadline** to get articles, info, & much-needed graphics for the Spring edition of *Frame by Frame* is March 15.

Thanks for your support!

Deanna Morse
ASIFA/Central President



PUBLICATIONS

Women & Animation: A Compendium, edited by Jayne Pilling, is an 'exceptional effort' that covers the contributions of independent animators from the US, Canada, UK, Europe, Russia, Australia, & India. In addition to the well-researched articles in the book, there is also an international biography/filmography which lists hundreds of women that are not included in the main sections of the book. Some artists include: Jane Aaron, ASIFA/Central's Mary Beams, Mary Ellen Bute, Sally Cruikshank, Faith Hubley, Caroline Leaf, Joanna Priestley, Lotte Reiniger, Kathy Rose...& many more. The book is oversized & well illustrated, & contains 145 pages of info. Send credit card #, exp. date, address, to Sally Doowden, British Film Institute Publications, 21 Stephen Street, London, W1P 1PL, United Kingdom. Price (including s&h) should be about $20 (£8.95 + overseas s&h). Checks will not be accepted.

Hey! Get the new ***Directory of Computer Animation Producers,*** which contains over 700 separate listings from 42 countries. Listings give a complete profile of the computer animation & graphics production companies, including personnel names by job functions, software/systems/hardware used, specialty items, area of expertise, list of recent clients or jobs. Students will want the special listing of schools that offer computer animation/graphics courses. The companies are listed by geographic region, country, state, city, and cross-referenced alphabetically. $64 + $4 s&h. Contact PIXEL, PO Box 1674, 5325 Sheridan Dr, Williamsville NY 14231-1674.

Sporn-o-Graphics is a free newsletter from Michael Sporn Animation, Inc. It has very good info on anything pertaining to animation, with insightful philosophical & industrial articles. Latest issue: Recent poorly-written cartoon feature releases flop; Saturday morning role models; Scripting strong women in animation (or lack of); Storyboards of upcoming releases; The scoop on the Cartoon Network. Contact Michael Sporn Animation, Inc., 632 Broadway, NY NY 10012.

The recent ***Animato!*** #23 has an in-depth interview with John Musker, who directed *Aladdin*. Also an article on *FernGully*; a guide to *Tiny Toon Adventures*; an interview with Walter Clinton, who worked with Tex Avery; a filmography of Yogi Bear; reviews of features & video releases. You can get 4 issues for $12 by writing 17 Spruce St, Springfield MA 01105.

Festivals!

California -

The **Global Africa International Film & Video Festival** will be held in June. There is a March 1 deadline, with a $20 fee. Accepting works on 3/4" or 1/2" which capture experiences of people of African descent. Qualifiers will be cablecast in the SF Bay area & at Oakland Museum. Contact Peralta Colleges TV, GAIF, 900 Fallon St, 9th floor, Oakland CA 94607. ☎ (510) 464.3253.

Illinois -

The **18th Festival of Illinois Film & Video Artists** is currently having a call for entries until March 1. 3/4", 1/2", VHS, or 16mm will be accepted. There is no particular theme, but you must be a resident of the state of Illinois in order to participate. Fee is $10 for students, $15 for anyone else. Prizes totalling $1,000, in narrative, animated, experimental, & documentary categories. For registration form & info, contact Lisa Formosa at (312) 663.1600 x434, between 9:30am & 5pm.

The **International Health & Medical Film Festival** will be held in July, & is the largest competition dedicated entirely to medical & health-related films, videos, & interactive videodiscs. Over 1,000 entries from 21 countries are expected. It's not all scientific, either: they're accepting films on the environment & how it affects health. Hefty entry fee: $75-$200 (time to break that piggy bank!). Deadline is March 30. Contact Edith Nielsen, IHMFF, Academy of Medical Films, 4020 Palos Verdes Dr. North, suite 120, Rolling Hills Estates CA 90274. ☎ (310) 544.5899.

Michigan -

The **31st Ann Arbor Film Festival** will be held March 16-21, & the deadline for getting works in is Feb. 15. Only 16mm will be accepted. There is a $30 entry fee, & there are $7,000 in prizes! PO Box 8232, Ann Arbor MI 48107. ☎ (313) 995.5356.

New Jersey -

The **19th Newark Black Film Festival** will occur in July. Accepting 16mm or 1/2" works by black filmmakers, or works about the culture of blacks throughout the world. $25 entry fee, March 1 deadline. Contact Jane Rappaport, NBFF, Newark Museum, 49 Washington St, Box 540, Newark NJ 07101. ☎ (201) 596.6550.

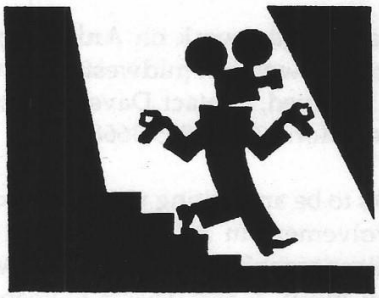
New York -

The **Asian-American International Film Festival** will be held in July. Eligible works are films that are produced, directed, &/or written by artists of Asian heritage. All categories. 35mm or 16mm, preview on video. Get going: March 1 deadline! Contact Minne Hong, AAIFF, Asian CineVision, 32 E. Broadway, 4th floor, NY NY 10002. ☎ (212) 925.8685.

The **New York International Festival of Lesbian & Gay Film: The New Festival**, will be held in June. All films & videos by, for, or about gay men & lesbians, including dramatic features & shorts, docs, experimental works. $5 entry fee, March 15 deadline. 35mm, 16mm, 3/4", 1/2", super8. Contact Jeffrey Lunger/Sande Zeig, 80 8th Ave, suite 902, NY NY 10011. ☎ (212) 807.1820.

France -

The **Annecy International Animated Film Festival** will be held June 1-6, and is the "world's largest animation event." Go for the special 'ASIFA Prize.' Attendees estimated at 55,000 (bigger than Cannes!). Accepting 35mm, 16mm, 3/4", 1/2". Deadline is March 15. Contact Annecy '93 at BP 399, 74013 Annecy Cedex, France. ☎ 33.50.57.41.72.



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Please send any correspondence to:
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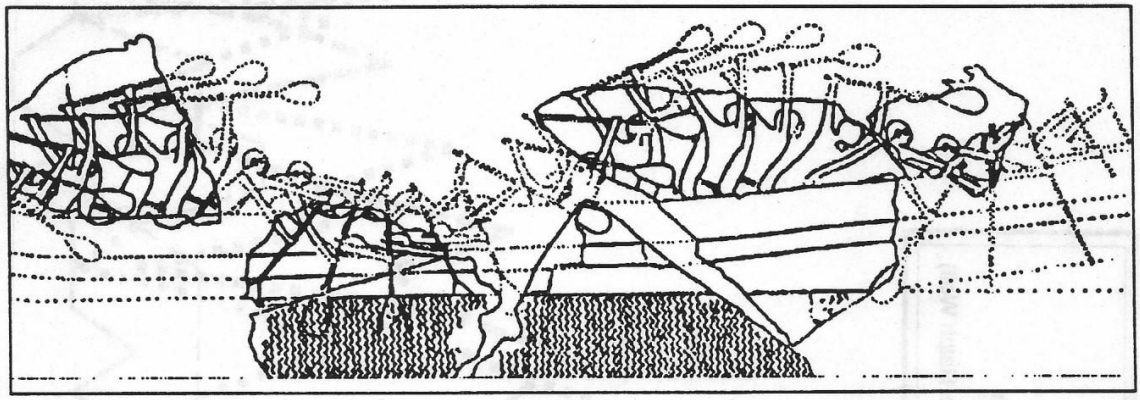
From the Library at Michigan State
by Dave D'Alessio

Is This The World's Oldest Animation?



The above image is taken from Lionel Casson's *Ships and Seamanship in the Ancient World* (Princeton, NJ: Princeton University Press, 1971). It is a reconstruction of an image from Egyptian stone carvings: the solid sections are the existing carvings while the dotted lines are the reconstruction. This series of sketches demonstrates the method of paddling a boat from the period of about 2550 BC.

Looking at the image, it is striking how much it looks like a replacement series, reminiscent of a set of George Pal's puppets or the great shots of the replacement series of the Pillsbury doughboy taken at Phil Kelliher's Cascade Productions which appeared in the old Cinemagic magazine. But, of course, it outdates either of those by about 4500 years!

In truth, this is not the representation of a single figure at multiple points in time, but is instead a static "shot" of the side of a boat with a large number of paddlers. This can be determined by the fact that the boat bends up at either end (bow and stern), which is characteristic of early Egyptian boats.

In the days before the invention of the sail (credited to the Egyptians, but later), the only sources of propulsion were the Nile's current and the human back. And so larger Egyptian boats were propelled by twin banks (one on either side) of paddlers, working in a rhythmic pattern rather than in unison.

Animators, be forewarned! As the paddlers work in their rhythmic pattern, the motion of their bodies will form a "ripple" or wave effect that goes from one end of the boat to the other. The natural tendency is to start the wave at the front (bow) of the boat and work backwards; indeed, this would be simpler for the paddlers, too, as their actions could be guided by those of the person in front of them.

Unfortunately, the rules of physics are not overcome by natural tendencies. If the ripple were to travel from bow to stern, then the person in front would be stroking back as the person behind was reaching forward; their paddles would strike and all would be confusion! The "ripple" must travel from stern to bow!

=4=

The Story Problem from Hell!
or
Physics Never Made a Lot of Sense to Me Either

by "Crazy" Dave D'Alessio

I own two Roadrunner tee-shirts and a technical education from one of the nation's most prestigious engineering schools. What follows is an attempt to reconcile this schizophrenia . . .

Newton's Laws of Charactational Force

(Fig Newton's, that is . . .)

As motion in physical reality is governed by gravitational forces, motion in virtual reality is governed by charactational forces. The characteristics of charactational motion are:

Theorum 1. The less dense a falling object, the greater its charactational attraction.

Theorum 2. In any given event, the number of charactational forces present is equal to the number of Characters present plus the number of Objects present.

Corollary 2a: Charactational forces are applied in the order Objects, then Characters.

Theorum 3. Charactational forces are delayed if the Character is physically, rather than intellectually, unaware of them. If a Character becomes physically aware of a charactational force, i.e. by looking down or feeling the ground at his feet, the force will take effect immediately.

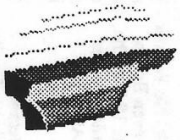
Theorum 4. Charactational forces can be negated or delayed by application of humerous humours, a substance generated by characters when they engage in "funny business". As humours are exhausted, charactational forces resume effect.

Corollary 4a: Charactational forces can only be negated by Characters who have read the script.

Theorum 5: Charactational forces attract to the Earth. (It's not nice to fool Mother Nature!)

Theorum 6: Charactational forces continue to exist until all charactational forces are exhausted.

Review example: Wile E. Coyote, carrying an anvil and a knife, chases Bugs Bunny and the Roadrunner over a cliff. What happens? Be precise, and show your reasoning. (The answer is upside down at the bottom of the page!)



Self grading: If you predicted all four falters, 3 points. Two more points if you correctly predicted the order of falling. Bonus of 2 points if you correctly identified both statements e.g. "Can we stop this example now" and "Is there a Doctor in the house?" . No partial credit.

While falling, the Coyote and rabbit, being less dense, fall more rapidly than the knife and the anvil (Th. 1). Having read the script, Bugs Bunny again applies humerous humours (by consuming the contents of a bottle labelled "Stops falling hare") and halts his fall (Co. 4a). The Coyote impacts on the desert floor, creating an impact crater. He holds up a sign saying "Can we stop the example now?" Alas, the answer is 'no'; the knife falls into the crater (after Th. 5 and 6), stabbing the Coyote in the Gluteus Maximus Dexter (his right buttock), causing him to leap up in pain just in time to have the anvil fall onto his head. Bugs Bunny, having halted his fall by applying humerous humours, chews on a carrot, peers into the crater created above, and asks "Is there a Doctor in the house?" End of example.

As the characters go over the cliff edge, five charactational forces are created (Th. 2), but are delayed (Th. 3) until the Roadrunner calls them to a halt and points down. Still, nothing happens until the Coyote and Bugs Bunny look down. The forces are applied to the knife, the anvil, the Coyote, and the rabbit (Co. 2a; the Roadrunner has not looked down; Th. 3). The knife and the anvil, unable to generate humerous humours, fall; Wile E. Coyote and Bugs Bunny, by generating humours (eyes bulge, "take" reactions, holding up small signs stating "Yipe!") delay the onset of fall until humours are exhausted (Th. 4).

the SAS Conference

The 1992 Society for Animation Studies Conference
by Byron Grush

On October 23rd through the 25th of 1992, the Society for Animation Studies held its annual conference at the California Institute of the Arts. The Society, founded in 1987, promotes the study of animation history, theory and criticism. It publishes a newsletter five times a year and holds academic conferences yearly. Conference locations have included Los Angeles, Ottawa, and Rochester. Next year's conference may be held in England.

The setting this year, The California Institute of the Arts, is a private school founded by an endowment from the Walt Disney estate. Cal Arts has schools of Dance, Music, Art, Theater and Film and Video. Of the nearly 1000 students, about 200 are animation majors studying character animation or experimental animation. Cal Arts is about 30 miles north of LA, in the hilly suburb of Valencia.

Three ASIFA/Central members presented papers at the conference. Mary Beams offered "Subverting Time: A Woman's Perspective" as part of the panel on Women and Animation. She showed clips from her work from the past and present and talked about issues facing independent animators such as disappearing audiences, emerging new technologies and the relationship of film time to our perception of "real" time and the process of aging. Her presentation struck a cord with many of the independents.

Susan Van Baerle presented "An Expanded Definition for Animation for the Virtual Reality Era" which she illustrated with examples from her own work. As part of the panel on Animation Theory, Susan's explanation of how the computer fits into a definition of animation was clearly stated and supported by demonstrations using state of the art software. It was rewarding to see how much personal control an animator can bring to a sophisticated process like computer animation.

Byron Grush (me) talked about "Digital Technology and Teaching Animation" as part of the panel on Teaching Animation. He showed clips of student work from his classes, spanning a time starting with his first encounter with personal computers in the classroom, and ending with present-day attempts to integrate "desktop" computer animation software into a Media curriculum. He attempted to answer the question of whether it was now possible to teach animation by using computers.

The three day conference, organized by William Moritz, was arranged in panel sessions and special film screenings with no overlaps so that it was possible to see everything. There was a reception for former U.P A. animators and a screening of U.P.A. cartoons complete with a lively panel discussion with the animators, who included Jules Engel and Bill Melendez. A screening of Cal Art student and faculty work showcased films by Kathy Rose, Adam Beckett, Jules Engel, Christine Panushka, Ruth Hayes, Pat O'Neill and many others, testifying to the wealth of animation art coming out of Cal Arts. Another screening, compiled by Jerry Beck, consisted of very rare prints of lost, unknown or unusual animation from the twenties through the forties. These included an Oswald by Ising and Freleng, a Kool cigarettes promotional film complete with penguins, and the obscure and fascinating "Simon the Monk" by Les Elton.

Barbara Mones-Hattal and Ken O'Connell showed the computer animation "jam" video they recently completed called "Figure to Field." This was a three-year project involving a number of college art schools world-wide in which students in each school were given a Muybridge sequence and a tiled pattern and then produced a transitional sequence using computer animation. The compiled results showed a wide range of techniques and a creative elegance. The film was shown at this year's Siggraph Video Theater.

Papers ranged from historical investigations to monographs on animators to methodology and propaganda. Mark Langer gave an insightful perspective on Ren and Stimpy and the Trash Aesthetic. Phenakistoscopes were the subject of Richard Leskosky's talk. Mikhael Gureyvich spoke about animation in Russia and also showed work from "The Overcoat." There was a presentation of the work of Jules Engel by Jane Dill, the work of Frederic Back by Gene Walz, the work of Sylvia Holland by Robin Allan, the work of Faith Hubley by Joanna Priestley and the work of Lotte Reiniger by William Moritz. These and many many other interesting papers made for a stimulating and reaffirming experience.

As Prescott Wright pointed out in his talk, the official ASIFA definition of animation is "not live-action." The importance of human interaction and control in the process was stressed in the many discussions of this definition, yet there seemed to be general acceptance of the role of the computer in animation today. Computerphobia seemed to be absent from this conference. However, far from being seduced by technology, the prevailing attitude of SAS is a deep love for the "non live-action" and an acknowledgement of animation as an integral part of international culture.

People who are interested in the Society for Animation Studies should address correspondence to

Society for Animation Studies
4729 Lankershim Blvd
North Hollywood, CA 91602-1864
(818) 346.2782 fax: (818) 506.4805

=8=

Virtual Reality for the Masses

book review by Eric Oehrl

Virtual Reality by Howard Rheingold is an incredible documentary of practically all the significant areas encompassed by this relatively new technology. Rheingold does a very thorough job of explaining things in terms that the average Joe can understand, and no background knowledge is needed aside from perhaps a basic idea of what is meant by virtual reality. Only the dedicated reader will finish quickly though, because Rheingold packs an amazing amount of information into his writing (no pictures unfortunately!). *Virtual Reality* is not a one-nighter by any means; this 415-page book, however, is a ripe fruit ready for eager devouring by hungry minds.

This book review is not meant to be an explanation of what virtual reality is, and there is no substitute for reading the book. Rheingold does an exceptional job of linking seemingly unrelated topics and also of providing insight into relevant cultural movements and happenings. I highly recommend this book to anyone who is interested what changes will take place in society at a national and global level in the immediate, as well as the distant, future.

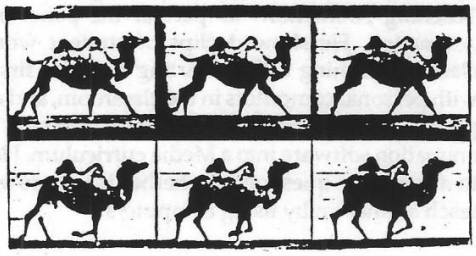
Rheingold's book is a progression that follows his personal quest around the world for information about virtual reality. He starts his journey at the University of North Carolina at Chapel Hill, where he experiences molecular docking, a way for scientists to try to find drug cures through a virtual experience involving a force-feedback mechanical arm. Rheingold does an excellent job of weaving a tale that pulls the curious reader in; a chapter always ends with a foretaste of what is coming, and most will find it difficult to put the book down. Rheingold delves into the subjects of artificial intelligence and parallelism, the linking of many computers to increase the speed of the millions of calculations it takes each second to support a virtual experience. From there he goes on to talk about head mounted displays (hardware that allows the user to see and hear the virtual world) and how humans have progressed in simulating perspective and sound. From VPL's DataGlove to Autodesk, from NASA to Japan, Rheingold covers all the significant happenings in the virtual reality movement. He writes of teleprescence, which is the use of virtual reality by humans to operate robots and machines from remote locations. He covers controversial issues of teledildonics (the hot issue of virtual sex) and using virtual worlds as a form of escapism or electronic LSD. Furthermore, he discusses fringe technologies such as simulated touch, and hints at other things to come. If it's relevant, it's in there.

This book also opens the mind up to other applications of virtual reality, particularly where animation is involved. Some possibilities might be a virtual world animation package where three dimensional characters (virtual puppets if you will) could be created and then animated, manipulated, and edited. Full body data input suits already exist, as well as 3D rendering programs. As technology advances, computers become faster, and prices fall, a desktop version of a virtual animation package will become a reality.

Rheingold is extremely well qualified. He is the editor of the *Whole Earth Review* journal. He has authored numerous books, such as: *Tools for Thought*, *Excursions to the Far Side of the Mind*, and *They Have a Word for It: A Lighthearted Lexicon of Untranslatable Words and Phrases*. He has written articles for *The San Francisco Chronicle*, *Omni*, *Playboy*, *The New York Times*, *Esquire*, *Publish*, and *Psychology Today*. He also has been a consultant to the Office of Technology Assessment of the United States Congress. Furthermore, he has been a key player in organizing virtual reality conferences on the Usenet and WELL computer networks.

In conclusion, *Virtual Reality* by Howard Rheingold is a comprehensive guide in learning about this new technology and its potential benefits as well as the possible abuses of it. I strongly urge all who are interested to read this book, because virtual reality will affect our world greatly, probably more than sliced bread or television.

Virtual Reality by Howard Rheingold is available from Summit Books for $22.95 in hardcover, and was first published in 1991.



member NEWS MidWest UPdate

by Deanna Morse

Ed Counts, Bowling Green Kentucky, completed Joey Learns to Fly, a lightly colored hand drawn animation based on a contemporary Appalachian folk tale. In the film, Joey remembers, or imagines that he remembers flying as a child. One night as he is walking in the mountains with his young daughter, a bear approaches. He picks her up and runs. But the bear gets closer and closer, until Joey remembers his childhood, and he flies! Joey and daughter rise into the air and escape — confirming the power and importance of childhood's imagination. The animation has some beautifully drawn flying sequences that clearly animate a fantasy which many will remember from their childhood, or their dreams. The story, originally an improvised tale told by writer Errol Hess to his young children is retold for the film by storyteller Tom Bledsoe.

Silicon Arts, a one-year old computer graphic and animation studio based in Woodridge, IL created the ten second computer animated open and close for the "Ronald McDonald Family Theater", which aired nationally. The spot features a leather bound book of stories which lifts off the desk, settles next to an antique candle and opens to reveal the introduction to the special. The spots were constructed to be used as "bookends" for future McDonald's specials.

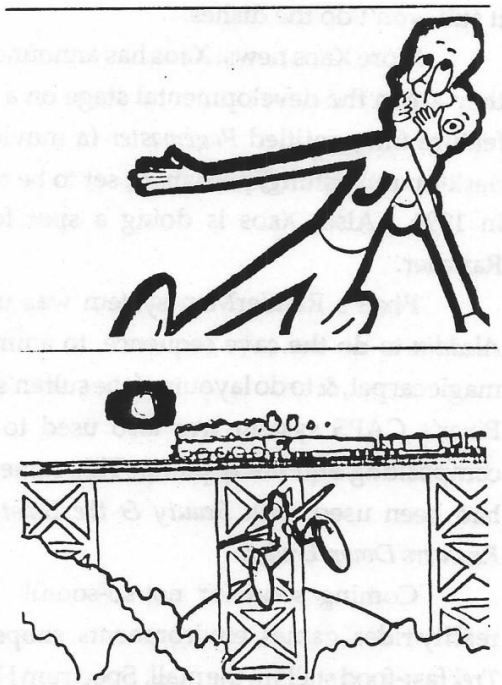
Millie Goldsholl, Northfield, Illinois, completed Rebellion of the Flowers, a 7 1/2 minute metaphor on the abuse of power. The piece uses full animation, with a dense line-drawn graphic style. The project was begun many years ago, but lay dormant for several years. Two years ago Millie revived it. She says "unfortunately, it was still timely. The abuse of power has not become passé."

John Prusak and students at the **William D. Ford Vocational Technical Center**, Westland, Michigan completed Extinct, a 7 minute film which is part animation and part live-action. In the film, students visit a natural history museum, where they are told some theories on why dinosaurs became extinct. The newest theory, the "tobacco and nicotinous theory" is based on the cartoon by Gary Larson. In this theory, dinosaurs were chomping on tobacco trees which were struck by lightning and began to smoke... the dinosaurs, unfortunately became addicted to their newfound habit. There are some funny claymation sequences with many species of dinosaurs smoking, and suffering the consequences from their discovery. The film was produced by a dozen animators at the school over a two year period.

Cimarron International, Denver, Colorado, won the 1992 Gold Pick Award from the Colorado Chapter of the Public Relations Society of America in the Film and Video Presentations category. The award was for a multi-media presentation which Cimarron produced for their client System One, a company providing reservations systems to the travel industry.

Oakland Community College, Michigan, hosted two visiting Czech animators as part of the Detroit/Prague International Film Festival. The animators were **Milan Klikar** who has animated over 300 films, and **Michaela Pavlatova**, a young animator best knows for her film Words, Words, Words. Both teach at the FAMU School of Film in Prague. **Meredith Kadlec**, Rochester, Michigan, was one of the organizers of the event. She recently returned from Czechoslavakia where she studied at the FAMU film school. While there, she completed a documentary called Czech Made: Animation After the Velvet Revolution. The film details the economic difficulties of the Czech animators who have lost the state funding for their art as they have gained their political independence.

Please send information about your projects to: Deanna Morse, Associate Professor, School of Communications, Grand Valley State University, Allendale, MI 49401.



stills from Ed Counts' *Joey Learns to Fly*

-10-

NEWS

from ASIFA/SF:

A new Roger Rabbit short entitled ***Trail Mix-up*** will appear next year, in front of the feature film ***A Far Off Place.***

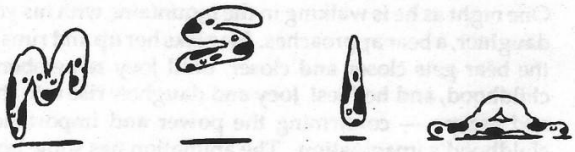
The October 8th issue of ***Variety*** magazine gave Xaos' Pandemonium F/X software package a great review, saying it was "the hottest software for special effects shown at the recent SIGGRAPH conference." The $4,000 package runs on Silicon Graphics workstations, with another version for IBM & Apple offered later for under $1,000. The D-1 quality package resizes images, does reformatting, color correction & compositing. But it still won't do the dishes.

More Xaos news: **Xaos** has announced that they are in the developmental stage on a 'major' feature film, entitled *Pagemaster* (a movie about desktop publishing, perhaps?), set to be released in 1994. Also, Xaos is doing a spot for Jolly Rancher.

Pixar's RenderMan system was used for *Aladdin* to do the cave sequence, to animate the magic carpet, & to do layouts of the sultan's palace. Pixar's CAPS system was also used to do the compositing and ink & paint. This same system had been used with *Beauty & the Beast*, & *The Rescuers Down Under*.

Coming soon (or not-so-soon)! **Virtual reality** rides, games, environments, shops, & *Star Trek* fast-food stalls in the mall. Spectrum Holobyte is doing the computer animation for the *Star Trek* attractions, in which participants can wander around the bridge, holodeck, and transport room of a *Star Trek* starship. I wonder how many quarters *that* will suck?

The Manitoba Society of Independent Animators -
MSIA is a non-profit organization whose goal is to promote & encourage the knowledge development & appreciation of animated films. They do this through courses, tours, workshops, film festivals, & production. They are located at 245 Main Street, in the offices of the National Film Board of Canada.



At their *Manitoba Animation Centre*, they have workspace for 16 animators, camera studio with animation stand, videolinetester, Bolex camera, & various A/V equipment. They also offer a basic animation course in traditional cel methods, a course for children, a claymation course, & an advanced animation workshop. Plans are currently underway to develop a computer animation course in conjunction with the University of Manitoba. MSIA also assists and gives grants for production of independent films. Their newsletter/magazine, ***Peghead***, is quite the unusual publication. Contact Anne-Marie Thibert, Executive Director, 245 Main St, Winnipeg, Manitoba, Canada R3C 1A7. ☎ (204) 983.1276.

VOLUNTEER!

Volunteers are needed for the **Programming Committee.** Please attend the meeting at the Animation Plus! gallery, 790 N. Milwaukee Ave, on Sunday, Feb 21 at 2pm. This is your chance to organize, schedule, & take part in planning programs & events for ASIFA/Central members!

MIDWEST CHAPTER OF ASIFA INTERNATIONAL

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Letter From The President

In the past the board has been comprised almost entirely of folks in the Chicago area. Since we are the chapter of ASIFA which represents the midwestern section of the United States we would like to encourage folks in other areas of the midwest region to consider membership on the board. We will be having an open board meeting at the retreat. Any interested folks are welcome to attend. We would like to develop more activities which are region-wide in addition to the events which happen locally in Chicago. Come to the board meeting and share your ideas for ASIFA Central. What would you like to see happen? What other activities would appeal to you and others you know? This is your chance to participate in and influence the future directions of ASIFA Central.

In the last letter from the president, I indicated that I might be replaced. However, I still seem to be president. If any of you have aspirations to be the president or just to be on the board, please make yourselves known. I look forward to seeing many of you at the upcoming retreat.

That's all for now. See you soon.

Marla Schweppe

Letter From the Treasurer

Dear Fellow ASIFA Member:
It's slightly past that time again.... JANUARY ASIFA CENTRAL MEMBERSHIP RENEWAL.! Please look at your mailing label. The code after your name tells you the type of membership you now have and when it is up for renewal. If it is January, 94, you should have received your renewal notice. Please mail it back as soon as possible. You can send it directly to me for faster processing.

ASIFA Central
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

Looking forward to seeing you at the retreat,

Marie Cenkner
Treasurer/member

Board Of Directors Elections

The success or failure of any not-for-profit organization is dependent on the dedication and enthusiasm of its Board of Directors. The Board is responsible for developing and implementing the programs and services of the group. Each director is expected to take an active role in a committee, project or program that fulfills the stated mission of the not-for-profit. Board members are expected to share their resources and talents with the organization and solicit the financial support of others. The Board of Directors appoints the President and officers of the organization, and monitors the organizations financial status.

ASIFA Central is a not-for-profit arts organization chartered in the State of Illinois. Our corporate structure calls for not-less-than 3 members of a Board of Directors to legally operate. The directors serve for a period of one year, and are elected by vote of the general membership at the annual meeting. The current board term expires on April 30, and letters of application are being accepted from interested members wishing to serve on the board.

Any ASIFA Central member can serve on the board. While the traditional focus of the organization's programs have been in the Chicago area, our membership has grown to encompass a larger geographical area. We especially encourage those members who are not from the Chicago area to consider running for the board. It is our hope that these individuals will plan and coordinate programs in their regions to further enhance ASIFA's mission.

Deadline for letters of application is March 15, 1994. Following this deadline, a list of candidates will be sent to all members. Members may vote either by mailing in their ballot, or attending the Annual Meeting and voting in person. The date and location of the annual meeting will be announced in the near future, and it may coincide with ASIFA's annual retreat.

Information kits are available to interested individuals by calling David Daruszka, 312-233-8788. Leave a message, including your phone number.

Letters

Get the word out about ASIFA-Central and animation in general by way of computer bulletin boards. I've looked into an amateur BBS network called FIDONET and found out that there are three echoes (discussion areas) on the system related to animation. They are AMIGA_VIDEO (Amiga computer video and animation), ANIME (Japanese/general animation), and TOONS (general animation discussion). I've enclosed some information about FIDONET that might be useful.

I also think the commercial services should be looked into (GEnie, Prodigy, Delphi, etc.) as there may either be something already in place relating to animation or the opportunity to start a conference. I think it might be a good way of reaching a lot of people who might not find out about ASIFA otherwise. Thank you.

Sincerely,
David Thrasher

After months of preparation, planning, and excitement, the 10th Anniversary Chicago International Children's Film Festival is now over. We're so happy to report that the Festival was a smashing success – we had enthusiastic press coverage, record-breaking attendance, and artistic participation from over 25 visiting filmmakers. It was one of the largest festivals even, featuring 125 films from 30 countries.

None of this would have been possible if not for the many kind and generous donations of time, resources, and expertise from Chicago business, organizations and individuals. You have helped us immensely in realizing the goal of providing children with quality, non-violent, humanistic film and video programs.

Thank you so much for helping us turn the dream of this kind of festival into a reality. And be sure to mark your calendars for the 1994 Chicago International Children's Film Festival – October 7 through 16!

Best regards, and thank you, again.

Elizabeth Shepherd, Director
Chicago International Children's Film Festival

Milos Stehlik, Director
Facets Multimedia

CALL FOR PARTICIPATION

ASIFA CENTRAL FIRST ANNUAL FAX-A-TROPE EXHIBITION

Multi-site exhibition of electronically transmitted ZOETROPE strips

Strips will be shown April 8th-10th at the ASIFA Spring Retreat at Straved Rock Park, Illinois and at participating sites (to be announced)

FAX your strip NOW!

Send your zoetrope strip and directions on how to assemble it, if needed, via FAX to (815) 753-7701 addressed to ASIFA c/o Byron Grush. Include your name and return address.

Wanna be a site? Contact Byron Grush by FAX at (815) 753-7701 or E-mail at byron@art.niu.edu

ASIFA Midwest Animator's Retreat

Friday April 8 through Sunday April 10th 1994 at the Starved Rock Lodge in Starved Rock State Park, Utica, Illinois

Last year's retreat was such a hit that we decided to doo it again! Come get to know other midwest ASIFA animators and their work. Last year animators of many varieties (cel, stop motion, computer, etc.) came together to share work and fun. This year Steve Stofflet, a director at the distribution company, Picture Start, will share inside information about film and video distribution. Steve has been involved in film distribution for 15 years. Picture Start distributes over 1000 films. Steve also purchases videos for Blockbuster Video.

We're waiting for a final commitment from another presenter (or two). Hint: the potential presenter(s) comes from a state(s) that start(s) with the letter K.

Marla Schweppe will be bringing tapes of student animation from the Rochester Institute of Technology. The animations include award winners at the Hiroshima Film Festival, SMPTE, etc.

Once again, a computer will be available at this years retreat for those interested in experimenting. We will also provide a 16mm projector and 3/4' and VHS video decks and monitors, so bring your tapes and films along with you. We should also encourage you to bring any other animation materials or information which you fell other animators might enjoy seeing or learning about. If you have any particular questions which you would like other animators to answer, send them with your retreat application and we will include a discussion time to share information. These questions could be technical or philosophical in nature.

Stared Rock provides lots of opportunity for relaxation. There's an indoor pool, whirlpool and saunas. The state park is located in a beautiful natural area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails.

If you have questions or need further information contact Marla Schweppe at 716-271-1121 or Marie Cenkner at 708-432-7834.

ROOMS

Rooms should be reserved through the retreat, not through the lodge. Rooms are available for Friday night only OR for Friday and Saturday night [The lodge will not allow a room to be reserved for Saturday night only]. Please specify whether you would like a single room **(approx. $110 for two nights)** or would like to share with another person **(approx. $55 each for two nights)**. Since there are a limited number of rooms available in the lodge, these rooms will be assigned on a *first come first serve basis*. If there are more people than rooms, other accommodations are available nearby.

Room fees are payable upon arrival directly to the lodge.

The conference fee is $40.00. Mail registrations to:

==========

Marla Schweppe
ASIFA Midwest Animator's Retreat
762 Elmwood Terrace
Rochester, New York 14620-3716

Make checks payable to: ASIFA Central

Name_____
Address_____
_____
Phone_____
Questions/Comments_____
_____
_____
_____
Single Room_____
Double sharing with_____
Friday only_____
Friday and Saturday_____

Marla Schweppe
Coordinator for Computer Animation
Rochester Institute of Technology
mkspph@ritvax.isc.rit.edu

Art and Design Show: SIGGRAPH '94

Overview Statement

The **SIGGRAPH '94** Art and Design Show will be a juried, media inclusive show, exhibited at the Orlando Convention Center July 24 - 29, 1994. The Art and Design show presents the world's leading exhibit of creativity inspired by the interaction of technology and esthetic expression. The show explores the limits and opportunities of the human-machine relationship, sparks discussion, and generates controversy as it extends the boundaries of imagination in a broad range of formats: performance, animation, interactive media, 2D and 3D display, design, and other emerging areas.

The jury is especially interested in works that:

- o Approach artistic creation and design in original ways
- o Use computing as language and a means of discovery rather than a production tool
- o Could not have been created without the use of a computer
- o Are critically related to computer graphics technology and possess strong esthetic value
- o Comment on the role of technology in society, (for example works that consider implications for the artist or the user, the culture, the present or future)

The accepted entries will be exhibited at SIGGRAPH '94, documented in the Visual Proceedings, and on a CD Rom. Selected works will be included on a slide set.

To receive a Call for Participation:

Conference Management: SIGGRAPH '94
Smith Bucklin and Associates
401 North Michigan Avenue
Chicago, IL 60611 USA
tel. 312.321.6830

Categories and Deadlines

5 January 1994 (enter with The Edge)

- o Alternate media and performance
  Computer graphics technology must be a significant part of
  these entries, which may include one or more of the follow-
  ing categories:
  Multimedia
  Performance
  Audience participation
  Interactive
  New media

12 January 1994

- o Critical essays
  Essays that address the role of the computer in art and design
  and the effect or impact of computer generated or computer delivered imagery on society.

- o Interactive installations
  Visual, spatial, and temporal works requiring user interaction
  and a live computer graphics system.

2 March 1994

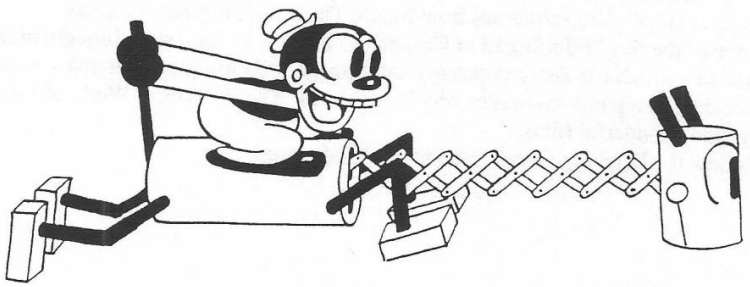
- o 2D works
  Flat art and design pieces.
- o 3D works
  Sculpture, installation environments or static art.

20 April 1994 (enter with Electronic Theater)

- o Film and video
  Fine art animation intended for gallery viewing.

For more information on the SIGGRAPH '94 Art and Design show:

Deanna Morse
Associate Professor
School of Communications
Grand Valley State University
Allendale, MI 49401
tel 616-895-3101 morse@siggraph.org
616-895-3106 (fax)



Tenth Annual Chicago International Children's Film Festival

by Marie Cenkner

One of the advantages of living in Chicago is the yearly opportunity to view the many children's films entered in the Chicago International Children's Film Festival. This festival has been presented for the last ten years by Facets Multimedia at 1517 Fullerton Parkway, Chicago.

I have had the pleasure of being on the animation jury for the last two years. This entails spending five or six evenings during the summer viewing about sixty-five pre-screened (thank goodness) entries from around the world. The festival takes place in early October. Shorts through features are accepted. The animation jury consists of educators (college, museum), publishers, distributors, film professionals and animators -- people with different knowledge of and perspective on animation and children. This mix guaranteed some "stimulating" discussions, one of the by-products I enjoy most about "jury duty."

Since the awards list closely resembles my personal list of films that animators might find interesting, I will high-light those films here.

Special Festival Award for Global Awareness:
"To See the World" National Film Board of Canada (35 min. total) -- one segment from "Rights From the Heart," a series of animations illustrating the United Nations Rights of Children Declaration. This film combines live motion with animation in a serious view of what is happening in the world today.

Special Festival Award for High Artistic Standards:
"Madre Tierre" Imagenes, Uruguay (36 min. total) -- a series of nine short films, each with an original story about our relationship to Mother Earth. They show a creative, original combining of different animation techniques (stop motion, object animation, drawn animation). While the slick smoothness we are used to seeing in US animation is missing, the stories and artistic vigor help us overcome our bias. One of the young animators, Javier Peraza, was able to attend the ASIFA reception and he gave us interesting insights into filmmaking in Uruguay.

Special Festival Award for Individual Creativity:
"TV Tango" Film Board of Canada (36 min. total) -- another of the segments from "Rights From the Heart," very nicely designed and executed cel animation with a highly original story showing the ill effects of TV on kids.

Special Festival Award for the Elevation of the Technique of Motion Graphics:
"John Henry" (30 min.) and "Follow the Drinking Gourd" (30 min.) Rabbit Ear Productions. Both films use beautiful camera work, illustrations and sound tracks to tell their stories. "John Henry," with narration by Denzel Washington, also uses interesting multiplane effects to tell this non-traditional version of the tale. "Follow the Drinking Gourd," narrated by Morgan Freeman, beautifully illustrates the story of a slave family's escape via the underground railroad by following the drinking gourd (big dipper) north.

Festival Awards for Intercultural Understanding: (3 awards)
1. "Gota A Gota" (Drop by Drop) from Madre Tierre by Imogenes, Uruguay
2. "Lord of the Sky" Film Board of Canada (13 min.) -- an Inuit story brought to life via cut paper animation by Ludmila Zeman Spalemy and Eugene Spalemy (daughter and son-in-law of Karl Zeman, the Czechoslovak stop motion master who brought you "The Wonderful World of Jules Vern" (1958) and many other wonderful films.)
3. "Follow the Drinking Gourd" Rabbit Ear Productions.

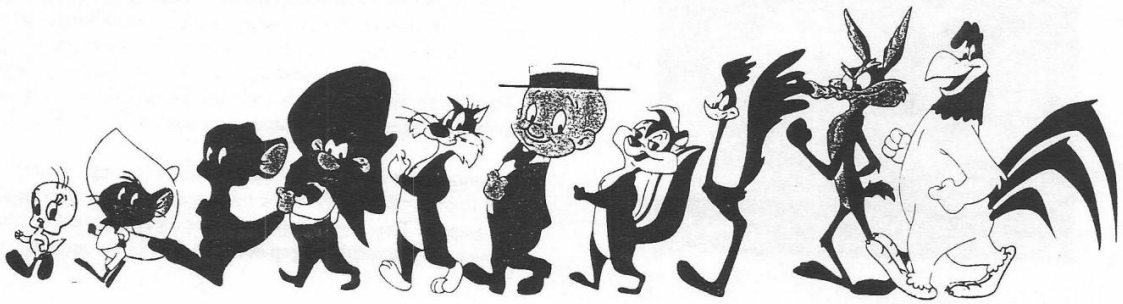
Best Shorts (30 to 60 minutes):
1st. "Mouse Soup" Churchill Films (35 min.) -- another excellent stop motion film by John Matthews with lots of up-beat songs based on the well-known children's book by Arnold Lobel. This time, Matthe includes some drawn animation too.
2nd. "Tinder Box" Statens Film Center, Denmark -- This traditional story starts with a beautiful underlite cut-paper segment back story then switches to stop motion for the body of the film. It includes elaborate sets, imaginative camera work and delightful character acting, but the animation is often too wobbly for my animator's sensibilities. Other jury members liked it for that rugged character. The film's most unique quality is that the animated characters both speak and sign their lines. The director-animator, Mihail Badica, was able to attend the festival. He amused animators at the ASIFA reception with his "war stories" about making films in the Soviet Union. They had a familiar ring. He also showed his clay animated film for adults, "Evolution," which was excellent.

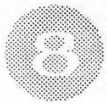
Best Shorts (10 to 30 minutes):
1st. "Here Comes the Cat" Weston Woods (10 min.) -- a Soviet-U.S. production. Excellent design and animation tells the story of a mouse town using only four words and a twist to the ending.
2nd. "The Lump" Film Board of Canada (7:35 min.) -- mixed media animation by John Welton who brought you "Special Delivery." It has humor for older kids and animators.
3rd. "Gutter Pirates" Christina Schindeler, Germany (10 min.) -- Live motion backgrounds with drawn animation of three creatures in a paper boat discovering pollution. This film also won the audience vote for Most Popular Film Award.

Best Shorts (under 10 minutes):
1st. "El Nino El Arbol" Madre Tierra -- a lyrical story about a boy in a drab town who paints a tree on a wall and finally gets the real thing. Combines stop motion with drawn animation sequences.
2nd. "Black Fly" Film Board of Canada (5 min.) -- this drawn animation by Christopher Hinton is a delightful toe tapper in the tradition of "The Log Drivers Waltz." It is close to the funny bone of anyone who has spent time in the north woods in August.
3rd. "Joey Learns to Fly" KET Productions, Ed Counts (5 in.) -- This is an insightful story by Earl Haas, brought to life by ASIFA Central member Ed Counts. It tells about a young man who knows how to fly but bows to pressures and forgets until a crisis in his old age forces him to fly again. Ed was able to come to Chicago for the festival and at the reception he confessed that he animated the whole 5 minutes in his spare time with a little help from his computer.

ASIFA Central member, Millie Goldsholl's long awaited "Rebellion of the Flowers" also made its Chicago premier at the festival. The 7 minute film, in a highly graphic cartoon style, tells the original story of a farmer who raises flowers but is overcome by his perceived power and, in retaliation for his extremes, is "done in" by his charges.

That about wraps up my comments about the films entered in the 10th Chicago International Children's Film Festival. If you would like to enter a film in the 11th annual Festival, the entry date will be June 15th, 1994. You can request an entry form several months in advance by calling Facets Multimedia and asking to speak with the Festival Coordinator. (312) 281-5437.





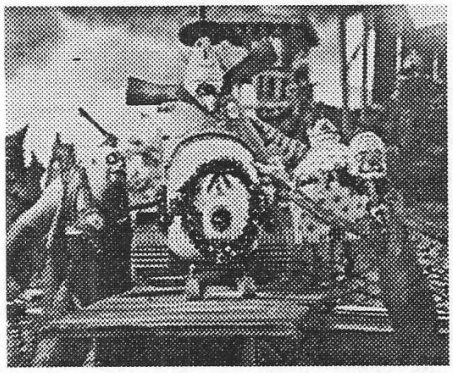
Picture Perfect: Working on "The Nightmare Before Christmas"

by Paul Jessel

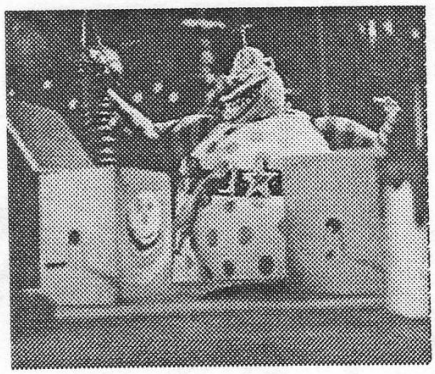
(Paul Jessel, director of Animasaur Productions in Highland Park, Illinois, worked at Skellington Productions in San Francisco between December 1992 and March 1993, were he animated eight scenes for "Nightmare Before Christmas.")

Tim Burton's "Nightmare Before Christmas" is the first time that a feature length stop motion animated film has been treated with the same level of technical commitment and money as feature length animated films have been, and by no less than the Walt Disney Company! The film represents a high water mark in the art of stop motion, both for its art direction and its smoothly executed and ambitious character animation.

I was one of the lucky few who was asked to work on the project. Unfortunately, I could not join the crew full time because of my commitments to Animasaur Productions in Chicago, but I was called in to help out for a few months when production fell behind.



In past stop motion special effects features and often commercials I have worked on, you got one chance to shoot a scene with little or no prior testing, and the results went into the film, good or bad. For "Nightmare" a tremendous amount of effort went into perfecting each scene. First one of five two-man camera crews lit the set and worked out motion control camera moves (if needed) using wire stand puppets. The animator assigned to the scene started by picking up the animation timing sheets from the sound track department (the same as used in cel animation.) Dialogue for lip sync was handled in two ways: if the puppet had replaceable heads, the lips sync was worked out on a computer, using something like Quick-time software. The puppet would have 25 to 30 sculpted heads-- one head for each vowel and consonant. Front and side views of each head were entered into the computer along with the sound track. The heads were then picked to match the sound and played back in real time to be checked, all in the computer. The track reader then put numbers on the timing sheets that identified at what frame each head was used. In this way all the lip sync was worked out for the animator ahead of time. Puppets that had jointed mouths could not be done this way. The lip sync for these puppets was the animator's responsibility to work out.



The animator started filming his scene every 10th frame with the puppet to check for staging and lighting. Upon evaluation of this test, the lighting was refined by the camera crew. Then the animator did a rough full animation test of the scene, usually on ones.

Some time during this testing period, before the final shoot, it was the animator's responsibility to make sure the puppet's ball-socket skeleton armature was adjusted to his liking, and that the puppet was clean and its paint retouched, There was an armature crew and a puppet fabrication crew for each of these tasks that the animator took his "patient" to.

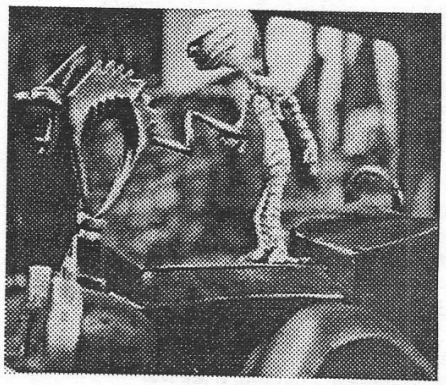
Prior to the final shoot, a special model crew cleaned up the set, retouched paint, positioned props, and glued them down. Everything on a stop motion set had to be solidly anchored and glued down because if you bumped a prop during the shoot, and it moved, it would cause an unwanted jump in the action. The animator then shot the final scene using the traditional surface gauges and a digital video frame grabber to assist him in manually moving the puppet 24 times for each second of action. Photography was done with a vintage 35 mm Mitchell camera identical to those used to photograph King Kong in 1933.

For non-stop motion affectionados, a surface gauge is simply a metal pointer that is set on the trailing edge of the body or limb of a puppet. That part is then animated away from the touching pointer and the resulting gap between the pointer and the

puppet allows you to see how far you have moved the puppet. The video frame grabber is a relatively new device that was used to help the stop motion animator. Through a small TV camera set next to the motion picture camera it allowed you to capture a puppet's position before you photographed it, and compare it with two previously grabbed positions in the puppet's action. This gadget eliminated forgetting to move something, or allowed repositioning the puppet if you accidentally bumped it. It also helped you get a better feeling for the acting, when you flipped through the positions in sequence. Apart from these devices used by the animator, there were also alarms set on the lights that would go off if a bulb blew.

Each scene's final take and its prior testing stages were scrutinized each day at the screening of the dailies, which began at 8:00 AM. Attending these often nerve-wracking sessions were all the animators, the heads of the puppet fabrication department, photography, set construction, and production design, along with Henry Selick, the director. Tests in each scene were analyzed to be made completely picture perfect. Props and sets were repainted and repositioned and lighting finessed to meet this goal. And yes, the worst did happen. Despite all the precautions, scenes occasionally had to be reshot. We all suffered in empathy with those animators who were unfortunate enough to have to reshoot because of bad acting or motion that wasn't smooth.

There was a close camaraderie among the animators and artists working on the film. The work was physically and emotionally taxing, with 12 hour days, six times a week not uncommon. Everyone knew that the picture was something special and unique in the history of stop motion animation. Tim Burton's vision, director Henry Selick's unswerving perfectionism, and the Skellington Productions' highly talented crew proved that stop motion animation can still be a viable and exciting technique in this age of hi-tech computers.



All pictures taken by Paul Jessel who worked on the set. Property of Touch Stone Pictures.

New on video tape and videodisk

Animation on Videodisk

Lumivision, a laser disc company specializing in classic, foreign, educational, music and independent and Japanese animation titles is releasing Felix!, an unprecedented collection of historic Felix the Cat shorts, and Animation Legend: Windsor McCay, a comprehensive look at the films that made McCay an animation pioneer.

Lumivision
1490 Lafayette Street, Suite 305
Denver, Colorado 80218
Phone: (303) 860-0400 FAX: (303) 860-0425

Past Masters series available on Video

The Cameraman's Revenge and Other Fantastic Tales: The Amazing Puppet Animation of Ladislaw Starewicz, 1912-1958, 80 minutes; The Lost World, 1925, 102 minutes; Animation Legend Windsor McCay, 1911-1921, 100 minutes are three new tapes of the works of master animators recently released and available through Milestone videos. For a catalog:

Milestone Videos
275 W. 96th Street, Suite 28C
New York, NY 10025
Phone: (212) 865-7449

also: Movies Unlimited (800) 523-0823

Pixar Animation reel available

The works of John Lassiter and the Pixar RenderMan crew including Luxo, Jr., Red's Dream, Tin Toy and Knickknack are being distributed by Expanded Entertainment. Their catalog includes several of the International Tournee of Animation volumes and the Animation Celebration Video Collections. For a catalog:

Expanded Entertainment
P.O. Box 25547
Los Angeles, CA 90025
Phone: (800) 966-TOON

And don't forget...
FACETS Multimedia has a truly amazing catalog of hard to find films on video for sale and rent. They have an extensive collection on animation, both classic, contemporary and experimental.

FACETS Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614
Phone (312) 281-9075

FESTIVALS
CALL FOR ENTRIES

32nd Ann Arbor Film Festival
March 15-20, 1994
Michigan Theater, Ann Arbor, Michigan

Postmark entry deadline: Tuesday, February 15th, 1994
Format: 16mm -- no video accepted for prescreening
Entry fees: $30.00 U.S., $35 Canadian and foreign per entry

All categories & genre in independent filmmaking are eligible:
documentary, animation, experimental, narrative

Awards: $7,000 in cash prizes, eight named awards totaling $5,750, with the remaining $1,250 distributed at the Awards Jury's discretion.

Awards jury:
Jules Engel, Barbara Sternberg, Zack Stiglicz

Festival Tour: Four hours of films tour colleges and film showplaces across the U.S. for four months following the festival; rental fee of $1 per minute per tour stop is paid to the filmmakers participating in the tour.

Write or call for entry form:
Ann Arbor Film Festival
P.O. Box 8232
Ann Arbor, MI 48107 USA
(313) 995-5356

16th Annual Big Muddy Film Festival
Feb. 27-March 6
Department of Cinema & Photography
Southern Illinois University at Carbondale
Carbondale, Illinois 62901

Postmark entry deadline: February 1st, 1994

Format: 16mm Film, 1/2" VHS (NTSC), or 3/4" Umatic
Video copies of 16mm films acceptable for preview only.

All categories welcome: animation, experimental, narrative, documentary. However, industrial, educational or promotional works are discouraged.

Entry fee: $30 for each work under 20 minutes. $35 between 20 and 50 minutes. $40 over 50 minutes. Return shipping included in fee.
Jurors: Craig Baldwin, Dalida Maria Benfield, Phil Solomon.
Awards: Over $1000 in cash prizes
Mail entries and inquiries to Southern Illinois University at Carbondale, Department of Cinema and Photography, Attn: Big Muddy Film Festival, Carbondale, IL 62901
Phone: (618) 453-1482 FAX: (618) 453-7714

7th International Festival of Animated Film: Stuttgart '94
March 25-30th, 1994

Six days of the festival are to present animated films from all over the world. Awards to a total of DM 90,000 are available to those productions elected best films by the international jury. The Stuttgart Festival is a central and singular event dedicated to the international animated film. Its declared target is to provide a platform for the artistic animated film.

For Festival information:
Internationales Trickfilm-Festival Stuttgarte. e.V.
Teckstrafse 56 (Kulturpark Berg), D-70190 Stuttgard
phone: (49) 711-2 62 26 99 FAX: (049) 711-2 62 49 80 TELEX: 723212 itfs d

For visits to Stuttgart, the Festival in connection with Hotel Maritim are offering a festival package, including hotel accommodations, attendance at the festival and the surrounding events. For details please contact:

Hotel Maritim, Forststrafse 2, D-70174 Stuttgard
phone: (49) 711-9 42-0 FAX: (49) 711-942-1000

5th International Animation Film Festival in Japan: *Hiroshima '94*
August 25-29th, 1994

Categories include: promotional works, debut works, works for children, works for educational purposes, shorter than 5 minutes, 5 minutes to 15 minutes, 15 minutes to 30 minutes.

Awards include first and second prize in each category and a Grand Prize, a Hiroshima Prize and a Debut Prize. The international jury may also aware a special prize(s) for outstanding work(s).

Final date for entry forms: March 21st, 1994
Period for films/videotapes is: March 1-April 21, 1994

Entry forms and inquiries to:
Hiroshima '94 Festival Office
4-17, Kako-machi, Naka-ku
Hiroshima 730 JAPAN
Phone: 81-81-245-0245
Facsimile: 81-82-245-0246
Cable: HIROANIMA Telex: 653765 HIRANI J

Send films/video to:
Nippon Express Co., Ltd.
Hiroshima Air Service Branch
(HIROSHIMA '94)
1-50, Ujinanishi 4-chrome
Minami-ku, Hiroshima 734 JAPAN
Phone: 81-82-256-2900

International Animation Festival 1994: *Cardiff*
May 16-22, 1994

New films completed since January, 1992

Deadline: Monday, February 7th, 1994

Preview tapes to:
The Festival Director
International Animation Festival
c/o British Film Institute
21 Stephen Street
London W1P 1PL, UK
Phone: 071 255 1444 FAX: 071 255 2315

Clemont-Ferrand Short Film Festival
February 4-12, 1994

For details contact:
Festival du Court-Metrage de Clermont-Ferrand
26 Rue des Jocobins
63000 Clermont-Ferrand, France
FAX: 33 73 92 11 93

Ottawa 94 International Animation Festival
September 28-October 2, 1994

Ottawa 94 invites all filmmakers, production companies, students, critics and interested parties to take part. If you are not already on our mailing list, please send us your name and address. Send ideas for programs, retrospectives or workshops.

Entry forms mailed in January, 1994.

Entry deadline: July 15th, 1994

Ottawa 94
2 Daly
Ottawa, (Ontario)
Canada K1n 6e2
Phone: (613) 232-6727
FAX: (613) 232-6315

14th Annual Film and Video Festival: Council on Foundations, N.Y.
May 2-4, 1994

Nominations accepted for film and video projects that have received full or partial funding for either production or distribution from a private, community or corporate grantmaker. Festival will showcase outstanding productions that were funded in the last 10 years. Submissions must reflect the theme "Our Cities, Ourselves."

Contact:
Robin Hettleman 202-466-6512

CSIF $100 Film Festival

Seeking Super-8 films made for less than $100. Winning entries will be screened and included in the touring film program.

Deadline: March 1st, 1994

Contact:
$100 Film Festival
Calgary Society of Independent Filmmakers
PO Box 30089, Station B
Calgary, AB, T2M 4n7, Canada

Prix Ars Electronica 94
Festival for Art, Technology and Society
June 21-25

Categories include: Animation, Images, Music, Interactive Art

Awards: Computer Animation--- $24,000 Golden Nica, 2 $8,300 Distinctions and similar awards in other categories

Jury: Computer Animation--- Michael Tolson, Rolf Herken, Matt Mullican, Lucy Petrovich, Peter Weibel

Contact:
Gabriele Strutzenberger (organization)
Christine Schopt (animation, graphics, interactive art)
Wolfgang Winkler (music)

Entry deadline: February 28th, 1994

ORF
Landesstudio Oberosterreich
Prix Ars Electronica
Europaplatz 3
A-4010 Linz/Austria

Phone: ++43(732)6900-218 (Christine Schopf)

19th Festival of Illinois Film & Video Artists
Columbia College Chicago

Works directed or produced for instruction, promotion, education, information or advertising will not be considered. Entries judged on the basis of originality, entertainment value and production quality without regard to cost or subject matter. Limited to residents of Illinois. Preview and screening formats are 3/4" and 1/2" video and/or 16mm film. Limited to 30 minutes.

Deadline: entries must be received by 5:00 PM on Friday, March 11th, 1994

Mail or hand-deliver to:
Festival of Illinois
Attn: Lisa M. R. Formosa
Columbia College Chicago
Department of Film & Video -- 9th Floor
600 South Michigan
Chicago, IL 60605-1996
Phone: (312) 663-1600 x434

Fifth Annual Medicine Wheel Animation Festival
Medicine Wheel Artists' Retreat

The festival is a non-competitive event. Instead, filmmakers are given 20% of the net ticket sales. Each filmmaker is paid a minimum of $50 and receives more depending on the length of the film and the amount of ticket sales. The festival is distributed from March 1994 to March 1995 and plays at universities and art theaters all over the United States and Canada. No films of commercial nature considered.

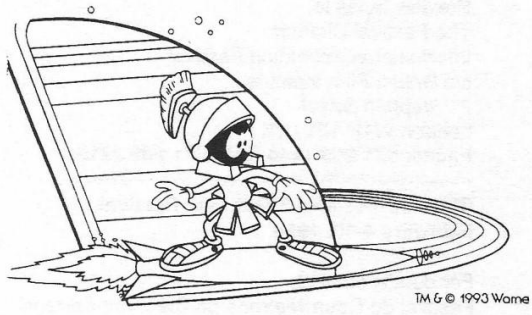
Postmark deadline: January 29th, 1994

Medicine Wheel Animation Festival
PO Box 1088
Groton, MA 01450-3088
Phone: (508) 448-3717

ZAGREB '94
Zagreb, Croatia, June 13th to 17th

Deadline for Entries: March 1st, 1994

Josko Marusic, Artistic Director
11. SVJETSKI Festival Animiranih Filmova
Zagreb, Croatia



Space, Oskar Fischinger, and Desktop Computer Animation

by Byron Grush

Recently, my animation class at Northern Illinois University screened some of the work of the pioneer animator, Oskar Fischinger. We watched films from the videodisk series which includes *Optical Poem, Composition in Blue, Radio Dynamics,* some of the *Film Studies*, the *Murrati Cigarette Commercials*, and the marvelous cut-out animations, *Spiritual Constructions*. I've been interested in the work of Oskar Fischinger for years, feeling a strong "spiritual" connection to the magical quality of his abstractions.

Usually, the discussions about Fischinger's films center around comparisons: the conflicts between Fischinger's goals as an artist (Bill Moritz calls him the first "underground filmmaker"[1]) and his encounters with Hollywood, or the contrast between Disney Studio's use of music to illustrate, set the mood, and provide temporal structure (sometimes called "Mickey Mousing") and Oskar's use of music as rhythmic counterpoint. During this screening, I was struck by the consistent development of 3-dimensional compositional space throughout all of the films.

The charcoal *Film Studies* from the early 30's, like almost all Fischinger's work, are composed of abstract, non-objective shapes. Because of the negative printing of the *Studies*, one might say the shapes appear as a multitude of comets flying through outer space. They move in groups, like a school of fish or a flock of birds, not exactly in unison -- but with slight variations of their flight path. They flow, float, swing, jerk, twirl, spin, jitter through a virtual space which appears to extend beyond the limits of the flat projection screen. Curiously, there is no point of reference for this space: no perspective lines, no horizon, nothing to set the scale, no sense of lighting or camera. Yet we feel so strongly the height, width, and depth of Fischinger's space against which his forms fulfill their antic play. Few animators, particularly abstractionists, are able to create the feeling of 3-dimensional space so well.

To try to describe these shapes and their movement through space in figurative terms is to demote them to realm of interpretation. Fischinger preferred the terms, "concrete" and "absolute" in talking about his art[2] because, I suppose, the term "abstract" implies a source or origin for a form or object. The object is "abstracted" by being simplified, exaggerated or reduced to an essence, but it retains some connection, however obscure, to its origin; this connection providing a meaning for which Fischinger had little use.

One might as well interpret the music of Bach as so many bird chirpings or thundering rain (as Disney did in *Fantasia* -- after Fischinger had left the project!) The problem comes when we rely too heavily on verbal language to communicate our understanding of experience, particularly our experience of art. Verbal language is rich in metaphor -- dangerous, when attempting an analysis of the absolute!

At any rate, at the risk slipping into an interpretative mode, I must confess that for me, the movement of shapes through space in Fischinger's Film Studies reminds me of the tracing of the tips of the fingers of some ethereal symphony conductor. Close your eyes and listen to Brahms. "Conduct" the music with your hands and try to visualize tiny sparkles of light emanating from your finger tips -- but, please, do not think of Mickey Mouse as the Sorcerer's Apprentice! This is as close to suggesting the origin of Oskar's absolute as I will venture.

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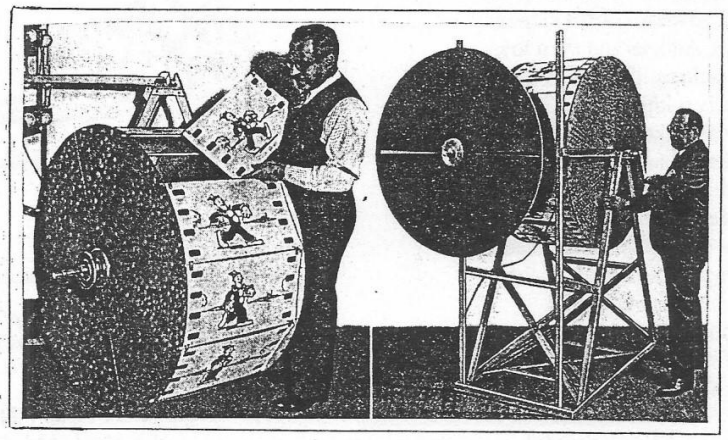
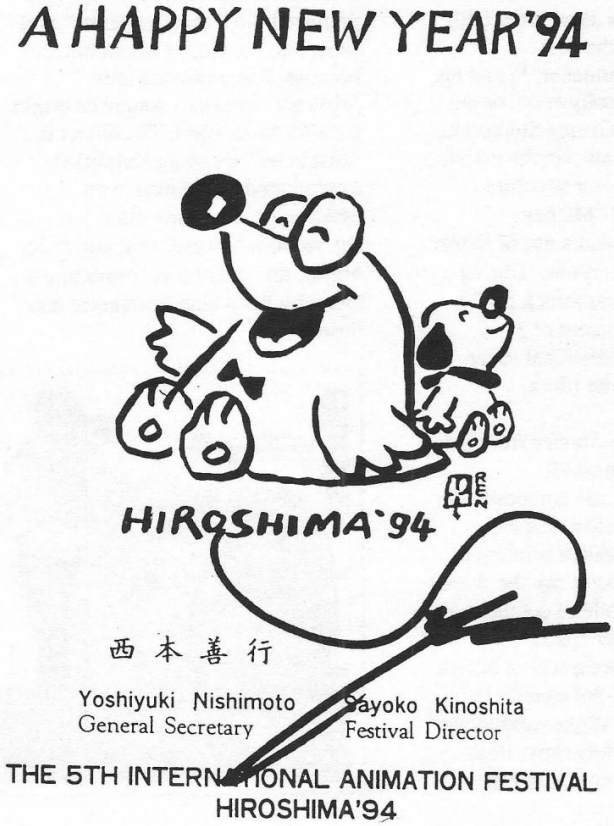


I once asked Elfreida Fischinger if her husband would have used a computer if today's personal computers had been available to him. Her emphatic "NO!" shouldn't have surprised me. After all, the precision and accuracy with which he rendered his forms must have been an all-important element of his own experience of his art. Supplanting his hand skills with a computer would not have appealed to him. Yet when I begin to think of some of the technology he employed, such as the wax-slicing machine, early experimental color film techniques, or the structural wire supports in *Optical Poem*, I can't help but wonder if the computer might not have given Fischinger another dimension to explore.

Computers are really just fancy adding machines. The illusion of virtual space via computer imaging is just the rapid squeezing of data through algorithms based on principles of mathematics that date back to DeCartes -- even to Euclid! Only the technology which delivers the squeezing has changed over the years. The advent of the "personal computer" is to today's computer artists what the 16mm Bolex movie camera was to "experimental filmmakers" in the forties, fifties and sixties: access to technology that was previously the exclusive realm of the wealthy and powerful. IBM clones, Macintoshes, Amigas and even low-end Unix machines like the SGI Indy are financially within the reach of all of us. Software, like Autodesk's 3D Studio is affordable, reasonably "user-friendly" and powerful enough to produce rendered 3D animation of professional quality. A DOS-based 486 including 3D Studio costs about $5000 -- less if you qualify for student or other educational discounts. Getting the images to tape or film -- well, that's another article to come!

So the issue is really not the tool (metatool: a device that can be reprogrammed to become many kinds of tools) or the technology but its impact on the art and artists of our era. I believe the Oskar Fischinger of 1920, could he be transported to the 1990s, would embrace the computer as a useful and necessary technology. I think the Oskar Fischinger of 1960 would have less interest in the computer as a way of producing animation, but might be intrigued with its other potentials, such as its ability to marry sound and image in a real-time environment.

1 William Moritz, The Films of Oskar Fischinger, Film Culture, No. 58-59-60, 1974, page 81
2 ibid., page 51



Quilt Material

Mary Beams
Northern Illinois University
School of Art
DeKalb, IL 60115-2883
Internet: mary@art.niu.edu

Where the studio system fosters collaboration and depends upon group support of individual roles to produce the animation, independent animation can be a solitary path. It can be almost a point of honor to do everything oneself. I come from the independent animation movement, so I never learned the studio system. The possibilities of group animation have long intrigued me. Lately, group creation has taken on more significance in my life, and I am returning to the animation structures with which I experimented in the 70's, only now the computer provides a new tool for experimenting.

I'd like here to relate some of the games that I have played within group animation, and to suggest some possibilities for other approaches to group creation. ASIFA members have participated in an anijam recently; there might be more forms of collaboration suggested from this article.

Tuesday Animators

Boston in the 70's was blessed with a strong animation community, much of it centered around Harvard's Carpenter Center for r the Arts, which happened to have one of the few Oxberry animation stands in the area. For a short period of time a group of us met once a week, with the commitment to produce an animation per week. Each week, someone would be in charge of the "assignment;" The evening's drawing was up to that person to organize. The other members were willing creators, ready to produce anything requested. A different person was responsible for filming the drawings produced from the evening, and by the next week we would have another film ready to go. We did not keep up with our commitments entirely, but we did produce one film, *Cat Heaven*, which was shown at the Boston Cat Film Festival in 1976.

Among the "assignments" we shared were these:
Poses - individuals modeled animated sequences for gesture drawings, and the results were filmed in various combinations of cycles.
Still life - we all sat in a circle around an object and drew our particular view of that object, plus a zoom into an agreed-upon feature. The drawings were filmed in various combinations, resulting in the object seeming to spin in a loopy, loosely animated manner, and then to spiral in to the center of the object.
Rotoscoping - we began with a photocopied rotoscope cat cycle, which we colored and added animation to throughout the evening. We also made flipbooks using the theme of cats, which images became *Cat Heaven.*
Alphabets - each of us chose a letter, illustrated it, and inbetweened from our letter to the next.

Communal Material

Paul Revere Is Here is a rotoscoped record of a month spent in Paul Revere Mall in Boston, 1975. The sound track comes from comments recorded from tourists and local residents who came to the drawing booth to see what was going on. The visitors were invited to rotoscope the shots of Paul Revere's statue, and while they were drawing they were asked various questions about the nature of history, memory, and their feelings about where they were just then.

Minneapolis Movies is a collection of rotoscoped self-portraits from the students of Minneapolis College of Art and Design (1977). The students had one week to film ten seconds of themselves making a characteristic gesture or comment, to rotoscope the images and to film, edit and cut the sound synchronous with the original film footage.

Soon after *Minneapolis Movies*, I got a job in an ad agency and set off on a computer career. Recent purchase of a 486 DOS machine allows me to work with Audodesk Animator as well as with fax and email art.

And Now I Am Pencil is an Autodesk Animator videosong, animated from the results of a writing group which meets regularly. In the writing sessions, we cycle and recycle seed phrases, writing together from a seed phrase and then reading our work, using phrases from each writing to seed new writings. Some of the writings are clearly animatable. *Pencil* is an example of taking something created individually from within group energy, and working with it as an individual piece.

Quilt Material

Within group activity, there are a variety of creative structures. One such structure uses a group to create something quickly; in this structure, individual cells are created simultaneously, then joined together into a single work. The video animation, *Kid Quilt*, is an example of this type.

Another structure is as a highly personal cell within the body of a more impersonal work; in this case the intensely personal statements by each cell member become less personal when one steps back to view the whole. *Kid Quilt* and the fax art piece, *Digital Quilt,* are examples of this. In both examples, a quilt provides rich metaphors for structuring group activity.

Kid Quilt is a piece made at a kid's camp over a two day period. The kids ranged in age from 3 to 14. The first day, they painted individual pieces of cloth; the next day they stitched them into quilt patterns while at the same time converting the digitized image of each square into Animator flic files. They had the opportunity to observe their works as painted pigment and as moving light. They had the chance to arrange their pieces into motion sequences, to tell stories, and to contribute on an original and personal level to a group whole. They had the opportunity to experience an enormous amount of creative work being finished in a short amount of time, as a result of each person's contribution.

Digital Quilt is not a video song, but a collection of images faxed and mailed by individual contributors. The black and white images are arranged into patterns on a wall. The concept of a digital quilt fits the collaborative potential of computer art: Binary information is the stitching which turns patterns of dark and light into words and images; individual patterns make their unique contribution to the whole. Individual pieces are created and pieced together into one overall pattern. The piece involves a community of creators building according to a theme.

The *Digital Quilt* was originally a multi-site fax-art event presented during Women's History Month in March of 1993, curated by Byron Grush and myself. A call for entries involved more than 60 participants from as far away as Australia, who submitted images created on the computer or with electronic media of some sort, based on the theme, "Women and Spirituality." We received works by fax, USmail and email. Images were hand-drawn and photocopied, collages pasted or electronically composed, or created entirely on computers. Some images were down-loaded as image files, some were text. The technology generally transcended the wide variety of hardware and software used. The quilt was hung in several sites: Northern Illinois University, De Kalb; Columbia College, Chicago; College of New Rochelle, New York; Grand Valley State College, Grand Rapids, Michigan; Cleveland Institute of Art, Ohio. Each site had curatorial freedom in hanging the images. Since then the quilt was installed in Chicago - SIGGRAPH's Brave New Pixels show. This installation appeared last summer at the Northern Illinois University Art Museum Gallery in Chicago, and at the NIU Art Museum Gallery in De Kalb Altgeld Hall last autumn.

The advantages of creating a pool of collaborators are great. When you want to dip into the creative pool, there is always someone's work to build from; and if you truly collaborate there will always be someone eager to do things you may not want to do, while you prefer to cover those tasks others don't wish to do. Your creativity can feed each other to reach to areas you may not have imagined. When you can contribute your piece and not worry about holding onto your territory, you are freed from constriction into the flow of creative impulses. You can work faster with group effort. To play with animation is one of the most stimulating qualities of the medium.

Film Center of the School of the Art Institute
Presents a Program of
Kafkaesque Animation
February 11th 7:45PM

Street of Crockadiles Brothers Quay
The Hand Jiri Trnka
A Yan Lenica
The Nose Alexeieff & Clair Parker
The Fly Vladimir Jutrisa & Aleksandar Mark
for more information
Phone: (312) 443-3733 or (312) 443-3737

FACETS Multimedia has a truly amazing catalog of hard to find films on video for sale and rent. They have an extensive collection on animation, both classic, contemporary and experimental.

FACETS Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614
Phone (312) 281-9075

Call for Papers

ANIMATION JOURNAL is the only scholarly journal devoted to animation – with research representing the diversity of its production techniques and national origins. It is a refereed publication, edited by Maureen Furniss, Critical Studies Division, School of Cinema-Television, University of Southern California.

Deadlines for Animation Journal submissions are **January 15th** for the fall issues, and **July 1st** for the spring issue. Manuscripts should be double spaced, following the Chicago Style manual. Because the editor receives many papers that deal with American classical animated features, she encourages research that deals with other subjects. Experimental approaches, editorials, reviews, discussions of works-in-progress and other non-refereed submissions are also welcome. Of particular interest are graphic essays (draw panels with commentary) as well as historical documents.

For more information:
Maureen Furniss, Editor
AJ Press
2011 Kingsboro Circle
Tusin, CA 92680-6733
Phone/FAX: (714) 544-6255
E-mail: maureenf@aol.com

Mrs. Doubtfire and The Grinch to Appear at Stay Tooned Gallery

In the opening sequence of "Mrs. Doubtfire," Robin Williams does a voice over for a cartoon of Grunge The Cat and Pudgie The Bird. This was animated by 80 year old Academy Award Winning Chuck Jones. Stay Tooned Animation Galleries has announced that the original Chuck Jones signed hand-painted production cels from "Mrs. Doubtfire" will be on display in all 3 Stay Tooned Galleries (Barrington and Lake Forest, Illinois, and Edina, Minnesota) beginning February 1st. Included in the exhibits will be a large offering of Chuck Jones signed hand-painted production cels of the Grinch from the 1966 prime time holiday classic, "How the Grinch Stole Christmas."

Also planned for February 18th is the Cabin Fever Champagne Reception for an all new vintage "Art of Disney Show." Additional information on these exhibits can be obtained by calling Jim or Tracy Lentz at (708) 234-3231. Stay Tooned Galleries

Woodbridge Square
220 S. Cook St.
Barrington, IL 60010
(708) 382-2357

The Arcade
272 E. Deerpath
Lake Forest, I 60045
(708) 234-3231

50th and France
4944 France Ave. S.
Edina, MN 55410
(612) 927-8797

The program committee will meet on January 23 to discuss the coming year.

Planning is now underway for a **Russian Animation** program in late March at Columbia College. Flyers will be mailed when the plans are finalized.

The program committee is always open to ideas and suggestions for future programs, as well as volunteers to help with programs.

Please call Mary Haynes at 312-233-8788.

Build Illinois Filmmakers: Equipment and Facility Access Grant

Sponsor by the Community Film Workshop

Designed to encourage production of independent films by offering grants to be applied to rentals of CFW's production and post-production equipment. Maximum individual grants $5000. Applicants must currently be CFW members.

Deadline: January 31st, 1994

For information:
The Community Film Workshop
1130 S. Wabash, Suite 302
Chicago, IL 60605
Phone: (312) 427-1245

Regional Artists' Projects Grant Program

Funding for individual artists or collaborating artists whose projects challenge and extend cultural traditions and artistic expressions. New work in all media. Artists must reside in Illinois, Indiana, Michigan, Missouri or Ohio.

Workshops will be held across the region to assist artist in their applications. One will be held in Chicago at the Randolph Street Gallery on Wednesday, Feb. 2nd from 7-9 PM.

Awards: A total of $50,000 will be awarded in 1994.

Deadline: March 11th, 1994

For information:
Kapra Fleming
Randolph Street Gallery
756 N. Milwaukee Ave.
Chicago, IL 60622

New Visions, New Voices
Voyager Company sponsored competition seeking creative

works in any digital format for Macintosh and Windows personal computers. Independent panel of judges will evaluate works of fiction and non-fiction for adults and children. $5000 cash prize.

Deadline: February 1st, 1994

Contact:
New Visions, New Voices
The Voyager Company
578 Broadway, Suite 460
New York, NY 10027
Phone: (212) 431-5199

Planet Central Television

Seeking broadcast quality films, video and animation censored by US. TV as too controversial or political. Bonus consideration for submissions that are smart, funny, sexy and exhibit an irreverent attitude.
Dana Saunders, Director of Program Acquisitions
Planet Central Television
20178 Rockfort Way
Malibu, CA 90265

Great Lakes Regional Fellowship

Grants to independent, non-commercial video and film

artists in Illinois, Indiana, Michigan and Ohio. Call for entries will be mailed in February. Workshops will begin in March.

Deadline for applications: Friday, May 27th, 1994

For information contact:
Center for New Television
1440 N. Dayton St.
Chicago, IL 60622
Phone: (312) 951-6868 FAX: (312) 951-5717

Independent Film and Videomaker Program American Film Institute

IFVP offers grants of up to $20,000 for experienced film and video artists whose work shows exceptional promise and who have demonstrated a commitment to the art of the moving image.

Deadline: September 15th, 1994

Applications are available after July 1st. To be placed on the mailing list, write to:
Cathy Phoenix, Grant Coordinator
American Film Institute and Videomaker Program
2021 North Western Avenue
PO Box 27999
Los Angeles, CA 90027
Phone: (213) 856-7787

NEA Grants for Film/Video Production

Artists may apply as individuals or through organizations. Grants are generally for production of single film or video projects that exemplify use of the media as art forms. Matching grants for organizations from $20,000 to $75,000. Non-matching grants to individuals from $10,000 to $35,000.

Contact:
Media Arts Program
Room 720
National Endowment for the Arts
Nancy Hanks Center
1100 Pennsylvania Ave., N.W.
Washington, D.C. 20506-0001
Phone: 2012-682-5452

National Educational Media Market

The eighth annual National Media Market, a leading international market for non-theatrical and educational film, video and multi-media programs, is now accepting submissions. Films, videos and interactive media are eligible. Works in progress are welcome. The market will take place May 18-20, 1994 at the Oakland Convention Center in Oakland, California, as part of the National Film and Video Festival.

Deadline: April 8, 1994

Entry forms;
National Educational Media Market Director
655 Thirteenth Street
Oakland, CA 94612-1220

Information contact:
Kate Spohr, Media Market Director
Phone: (510) 465-6885 FAX (510) 465-2835

Toontown Rats seeks independently produced animated shorts for a new animation and cartoonists' forum. Contact:

Keith Knight
Artists' Television Access
992 Valencia St.
San Francisco, CA 94110
Phone: (415) 752-4037

Video Broadcast Center for New Television Feedback
seeks 3/4, VHS or Hi-8 video for cable access show. Project is a collaboration of CNTV and NAME. Contact:

Center for New Television
1440 N. Dayton
Chicago, IL 60622

Walt Disney Pictures Feature Animation is looking for experienced professionals for up coming theatrical animation productions: Pocahontas, The Hunchback of Notre Dame, Fantasia Continued. If you are available for relocation to California, Florida or Europe and are nor under contractual obligations, please contact the Disney Feature department.

Call before submitting work for review: (818) 544-2130 (collect)

Send resume to:
Walt Disney Feature Animation
1326 Flower Street
Glendale, California 91221
FAX: (818) 544-2607

Catalog of Independent Film and Video

Featuring titles from the Picture Start Collection, new selections of films/videos by and about women, lesbians and gay men, multicultural issue, and outstanding experimental films and videos is available now from

The Distribution Project
Chicago Filmmakers
1543 W. Division
Chicago, IL 60657
Phone: (312) 384-5533

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FRAME BY FRAME

Spring/Summer, 1994

Quarterly Publication

Frame By Frame is the
Quartly Publication of
ASIFA Central
the Midwest Chapter of
l'Association Internationale
du Film d'Animation

General correspondance:
ASFIA Central
c/o Stay Tooned! Gallery
200 S. Cook Street
Barrington, IL 60010

Conference information:
ASIFA Midwest Conference
c/o Marla Schweppe
762 Elmwood Terrace
Rochester, New York 14620-3716

Membership information:
ASIFA Central Membership
c/o Marie Cenkner
1463 Glencoe Ave.
Highland Park, IL 60035

Quarterly submissions:
Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540

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Riffling without Rabbits: A Non-Roger Approach

by Terry Schoen

Her car is packed; her good-byes have been said; she should be rolling along Kentucky roads researching for the geography book she is writing. Instead, Molly's feet are still planted in bluegrass near her bird feeder . . and she's wrangling lip-to beak with a smart-alecky cardinal who calls himself Ricky Redbird.

Thus begins " Kentucky GeoQuest" , a live action with animation series consisting of four 30 minute programs now broadcasting statewide to 4th grade Kentuckians through the facilities of Kentucky Educational Television, the place where I riffle. As shown in my presentation at our second ASIFA retreat, I have introduced an animated character into a live action environment on film. But having a video character, i.e., Ricky Redbird, interact in a live action video environment called for a new bag of special effects tricks.

One of the many challenges of "Kentucky GeoQuest" was the shift into another animation gear—from a familiar speed of 24 frames per second for film, chink! chink!, to the less familiar speed of 30 frames per second for video. And , the use of live action demands that the character animation be as full as possible, otherwise the character loses credibility and—POOF!-- there goes the viewer's suspension of disbelief, completely invalidating the relationship between live and animated characters. Twos, or 12 drawings per second, has usually worked for me on film, but twos on video would mean 15 drawings per second, 20 percent more Rickys than other characters I've animated -- a significant difference for the sole character animator on this project. Fortunately, my first tests indicated that threes, or 10 drawings per second , worked satisfactorily for video in most cases.

Having equipment for and experience in sound breakdown at 24 frames per second, an adaptation to video's gallop needed consideration too. Scripted by Guy Mendes, Ricky's dialogue was voiced by actor Joe Gatton (with cameo support by Deryn Hatcher as Ricky's heartthrob, Claudia Cardinal) and recorded onto quarter-inch tape by Chuck Burgess. A copy of the recording was flapped to Allied Film and Video in Detroit where it was transferred to 16mm fullcoat at 30 frames per second. Migrating back to KET, dialogue on the fullcoat could then be read via the playback head of the Steenbeck film editor for the sound breakdown.

Once the final design for Ricky was chosen, I sculpted him into a full-sized model, freestanding at 9" from claw to cardinal headcrest, using modeling wire for strength and molding him with Polyform, a clay-like material which hardens by baking in conventional ovens at 325 F. On producer/director Janet Whitaker's live set, this figure was positioned and videotaped by videographer Esther Reed at the start of each locked-down camera shot; then it was withdrawn as the videotaping continued for the performance of Tambra Smith, the actress who played the role of geographer Molly. The Ricky model proved useful for establishing his position for Tambra's eye direction, for lighting Ricky's position by Don Dean and Prentice Walker, and for monitoring the depth of field needed for both Molly and Ricky. Even though Ricky would be realized later, these factors were still necessary to provide credibility to the animation when shooting live action.

For the next step in the process, we blew the dust off of our Aurora 125 computer graphics system, a virtual antique to the computer chic among us, but the only system that we could commit to a long-term project. A frame of each video shot of the positioned Ricky model was grabbed and stored onto computer graphics discs. A taped pegbar was secured along the inside bottom edge of the Aurora tablet, and a blank punched 12-field sheet of animation bond was placed on the pegbar so that it covered the surface of the tablet. One of the stored video frames would be recalled and a one-pixel paint line was selected. Important

background elements, including the Ricky model, were carefully traced by the cursor into electronic lines on the canvas monitor. Simultaneously on the tablet, the hand-operated stylus pen imprinted lines from the carbon paper to the animation sheet. This carbon-traced sheet became, in effect, the background layout of the shot and the model tracing provided scale for drawing Ricky. Before leaving the Aurora 125 in the dust, the cursory tracing of the video frames were stored to disk for later retrieval.

After I animated a scene of Ricky in blue pencil on punched animation paper, he was inked by Frank Boyer and Tony Doolin using black fine line markers onto other punched animation paper. Then the pegbar with the carbon-traced background was placed under the copystand and "videoed-in" to the Aurora 125. In addition, the cursory-traced frame of this same shot was recalled. Both backgrounds were switched back and forth on the canvas monitor, while the carbon-traced background was jogged into position by the pegbar and by zooming with the copystand's video camera. Exact registration occurred when the carbon-traced background aligned with the cursory-traced background during the monitor switching. The pegbar was taped into position and the inked drawings of the shot were then digitized and colorized by Martha Chute, Cindy Asher, and Mark Comfort. Colorization also involved applying negative black for backgrounds on these frames. Once a few scenes were completed, each digitized/colorized drawing of Ricky would be recalled from the disks by an animation program for laydown on 1-inch video Tape for later compositing with the live action by video editor James Walker.

Hey folks, it really wasn't that simple! Here are the final tallies for the character animation of "Kentucky GeoQuest": 95 scenes were animated, over 5,200 drawings were inked, digitized, and colorized, and Ricky's screen time clocked-in at more than 9 minutes, 40 seconds. Since I'm probably running out of space in this newsletter, I invite your questions about this project and will answer them in a future issue. As for Ricky's future, he'll be flying the Kentucky airwaves to 4th grade classrooms for years to come I expect.

Japanese Animation (Part 1)

by Curtis H. Hoffmann

Curtis Hoffmann has been living in Tokyo for a while and has been kind enough to share his insights with us on the state of animation in Japan today. He describes what follows as an "outsider's point of view" since he has no direct connection to any of the animation studios there. With the advent of the ASIFA sponsored Hiroshima '94 Animation Festival taking place this year, we thought the article quite timely. It will be presented in parts because of space considerations (and to induce you to pay your dues to receive the next issues of Frame By Frame!)

About ten years ago, Japanese animation, A.K.A.: anime, entered its peak. More recently, anime has gone into a decline, and the commercial studios aren't receiving the same amount of financial backing as before. From the commercial side, as opposed to independent artists, there are several large studios including TOEI and Sunrise, and a whole bunch of little garage outfits that handle small jobs on a piecemeal scale. Most of the money spent on any given title is actually eaten up by the copyright holders and show producers. A smaller chunk filters down to the anime studio, and an even smaller amount makes its way to the average animator. Because of this, a number of the smaller studios have shut down and more animators are leaving to do graphic design work and character animation for computer games and the Nintendo Sega systems, and the FM Towns and PC Engine personal computer ROM games markets.

Copyright [illegible] Toriyama

In the past, most anime made for TV had been aimed at the boy's market: giant robots and action shows. The emphasis is now shifting. There is a growing number of magical girls shows such as Sailor Moon and Akazukin Cha-Cha, A.K.A. Red Riding Hood Cha Cha, and series aimed at a much younger audience. Part of this shift is due to marketing pressures. The sponsor companies want to sell their products so they pretty much dictate the type of show that will make it on the air, as well as the duration of the series. This is most obvious with the boy's shows such as Mighto Gaine, which revolves around the toy action figures market to a much greater degree than GI Joe ever did. While there are a couple of very successful shows like Dragon Ball and Sailor Moon, most other series only last about 26 episodes before being replaced. Dragon Ball has been around since February, 1986, and is still going strong. It inspired weekly in a comic strip format in the most popular comic magazine, or "manga," called Shonen Jump, as well as being very popular on TV. It has also spawned 9 movies, with one more coming to the theaters this spring. Dragon Ball characters can also be found sponsoring products ranging from yogurt to eye drops to children's study desks, and various candies. There have been 5 games produced for Nintendo. On the other hand, Sailor Moon began only in March, 1992, and has reached nearly the same status level as Dragon Ball. The rest of the TV production is more or less ignorable.

Anime movies are still popular, though, and over 15 movies a year see theatrical release. The animation quality is nowhere near what one would expect from Disney or even Ralph Bashi, but facial detail and shading is better, and the range of stories is much more impressive. Ghost stories, action adventure, magical girls, retellings of Greek legends and slice-of-life family comedies abound.

In Japan, there is a very strong market for anime made directly for the video tape rental market. While the number of good TV series has declined, the gap has been filled by the increase in Original Animation Video, or OAV. The animation quality is vastly superior to that appearing on TV, and often rivals that in the movies. Further, there are more new titles coming out each month and the variety of stories and genres are staggering. To add to the fire, many of the older TV series are being released on video tape and laser disc, such as Yamato, Haxsion Daimaoh, Devilman, Yokoso Yoko, and Gatchaman.

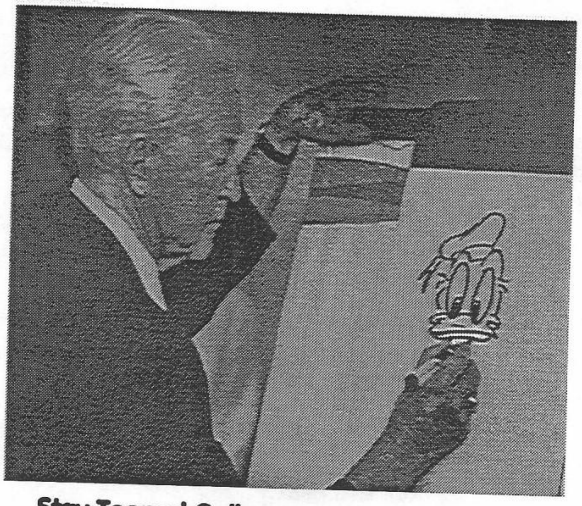
The only drawback to OAVs is the price-to-play time ratio. Previously, rental movies would last about 92 minutes. For 300 yen, or about $2.50, US More recently, the OAVs have dropped down to 30 minutes, but are rented out at the same 300 yen a piece.

On the surface, most anime is made for the commercial market: 20 minute TV shows, 30 minute OAVs, or 90 minute movies. So, where are the 5 minute shorts that western audiences have grown up with in the form of Loony Toons and Tom and Jerry Cartoons? Well, this form of storytelling hasn't caught on all that well. There are occasional filler shorts -- 2 to 3 minute songs animated with characters aimed at young children, or 5 minute sit-com pieces that are badly animated and feature ignorable character designs. This filler material is used primarily on the NHK Educational channel.

to be continued.....

5

40 Year Legendary Disney Animator Bill Justice to Commemorate Donald Duck's 60th Birthday



Stay Tooned Gallery anounces a rare mid-west appearance by **Mr. Bill Justice**, the animator behind Wald Disney's Donald Duck and Chip and Dale. To celebrate Donald Duck's 60th birthday, Mr. Justice will speak on Saturday, June 11th, 1994 at 6 PM - 9 PM at the Stay Tooned Gallery located at "The Arcade", 272 E. Deerpath, Lake Forest, Illinois. Part of the Gallery's 5th Annual Animation Lecture Series, admission is free. Invitations or information is available by calling 708 382-2357.

Mr. Justice will talk about his 40+ years of work at Disney and his work on over 57 theatrical shorts and 19 features. The lecture will include rare video clips, an audience question and answer session and some actual drawing by the man behind Donald Duck's and Chip and Dale's most memorable moments. He will also talk about his memorable scene of Bambi slipping on the ice with Thumper, the toys coming out of Mary Poppin's toy box, his work on Fantasia, as well as his work on the creation of Disneyland, Disney World and Tokyo Disneyland.

For more information, call Tracy or Jim Lentz at 708 234-3231.

FOURTH ANNUAL SOCIETY FOR ANIMATION STUDIES STUDENT ESSAY CONTEST

SAS announces the competition for its Fourth Annual Student Essay Contest to recognize outstanding student scholarship. Two cash awards totaling &1000 will be made -- First Prize of $600 and Second Prize of $400. Prize money is made possible by a grant from the Motion Picture Screen Cartoonist, IATSE Local 839, in Hollywood, California.

DEADLINE: Postmark date of July 1, 1994

Candidates must be enrolled as undergraduate or graduate students, and be members of SAS at the time of submission (Student membership in the Society is $20). Criteria for judging will include clarity and strength of argumentation, quality and originality of scholarship and research, and contribution to the understanding of the field of animation. Entries must be in English or be accompanied by an English translation. Submissions must be double-spaced, typewritten and should not exceed 5,000 words. Please submit three copies. No entries returned without SASE.

Entries should be sent to:
Student Essay Contest, Society for Animation Studies
Attn: Richard Leskosky
2117 Foreign Languages Building
University of Illinois
707 South Mathews Avenue
Urbana, IL 61801 USA
Tel: (217) 244-2704 Fax: (217) 244-2223

Have you got an **E-Mail** address? We suspect that many **ASIFA CENTRAL** members do have electronic mail in some form or another, through services like CompuServe, America Online, Delphi, Genie, Portal, Prodigy, The Well, or Internet accounts. We would like to make a directory of our members, and perhaps begin to correspond about how the "Electronic Super-highway" might be used. It would be fairly simple, for instance, to **provide FRAME BY FRAME** as an "on-line" publication. We could set up a reflecting mailing list or a NeWs group. Recently, *Society for Animation Studies* announced it is considering similar electronic activities. This might be an opportunity to share ideas and announcements with other animators across the "net." Drop me a note at: byron@art.niu.edu if you're interested in forming ASIFA ON LINE! --- Byron Grush.

CALL FOR PAPERS

Society for Animation Studies Conference
San Francisco State University
October 6 - 9, 1994

The Sixth annual SAS Conference, hosted by the Cinema Department at San Francisco State University, will intersperse paper presentations with filmmaker panels, teaching workshops and rare film screenings.

Papers are being sought on authorship studies, genre redefinition, animation theory, myth narratives and their source cultures, voices of feminism and cultural diversity, the role of international organizations, pop culture from an international point of view, sound design in modern animation, and close analysis of selected films as well as fresh perspectives on traditional topics.

Submit a 250-500 word abstract. Papers published prior to conference not accepted. Student essay contest submissions are eligible.

Deadline: July 1, 1994. Later proposals will be considered, but will be ineligible for financial aid is coming from the US. The selection committee will review al proposals and respond by July 15, 1994. Completed papers must be submitted by August 31, 1994.

Send Abstract to:
Martin McNamara, SAS Conference Chair
Tel/Fax: 1-414-337-7060
or Patricia Amlin, Animation Coordinator
Tel: 1-510-548-5560

Cinema Department, San Francisco State University
Tel: 1-415-338-1629
1600 Holloway Avenue
San Francisco, CA 94132

Third ASIFA Midwest Animator's Conference

Friday April 21st through Sunday April 23rd 1995 at the Starved Rock Lodge in Starved Rock State Park, Utica, Illinois

The last two Animator's Conferences were such a hit that we decided to do it again! We're announcing the conference early this time so it's easier to make plans. Come get to know other midwest ASIFA animators and their work.

We'll have a variety of activities organized for the weekend.

For those of you who haven't attended a conference yet, Stared Rock provides lots of opportunity for relaxation. There's an indoor pool, whirlpool and saunas. The state park is located in a beautiful natural area near the Fox River waterway. You can watch barge traffic go through the locks or hike along a variety of trails.

If you have questions or need further information contact Marla Schweppe at 716-271-1121 or Marie Cenkner at 708-432-7834.

Rooms should be reserved through the retreat, not through the lodge. Rooms are available for Friday and Saturday night. [The lodge will not allow a room to be reserved for Saturday night only]. Please specify whether you would like a single room (approx. $130 for two nights) or would like to share with another person (approx. $65 each for two nights). Prices vary and are subject to change by the Lodge. Since there are a limited number of rooms available in the lodge. these rooms will be assigned on a first come first serve basis. If there are more people than rooms, other accommodations are available nearby. Room fees are payable upon arrival directly to the lodge.

The conference fee is $40.00.
Mail registrations to:

Marla Schweppe
ASIFA Midwest Animator's Conference
762 Elmwood Terrace
Rochester, New York 14620-3716

Make checks payable to ASIFA Central. Include your name, address, phone, fax number, E-mail address and your room information. We have room with one King size bed and with two double beds. State your preference and who you will share with, if anyone.

LETTERS

For an upcoming paper in the Animation Journal, I am attempting to create a more complete listing of collaborative animated films that use three or more animators as contributors to a group project. Do you know of any films, US or otherwise, that could be added to this list?

Skip Battaglia	Animated Star Bangled Banner
Priestly, Gratz	Candyjam
Mary Newland	Anijam
	Kom Kommer
David Erlich	Academy Leader Variations
	Animated Self Portraits
Steven Johnson	Amnesty International Declaration of Human Rights
Paul de Nooijer	A Palace

Any Assistance you could offer would be much appreciated. Thank you for your time.
Sincerely,
Karl Staven
P.O. Box 4104
Ithaca, NY 14852

.....and.....

According to **Linda Simensky**, president of ASIFA EAST, in a recent article in ANYMATOR, a new group called **Women In Animation** (WIA) was formed this year by Rita Street, editor/publisher of Animation Magazine. With a few other women from the industry as a sort of companion group to ASIFA Hollywood, Rita formed the group to be a professional, non-profit organization which will foster the dignity, concerns, and positions of women who are involved in all aspects of the art of animation. Their goals are two-fold: to look out for women's issues in animation, and to foster animation as an art form. There are already 300 names on the mailing list, and meetings generally attract an attendance of 100 to 150. Linda Simensky is talking to women in her area in order to form a WIA chapter in New York. The Los Angeles chapter is working on becoming a national group with chapters in other cities, so the movement is underway. How about a Mid-west WIA? Linda's number is 212 258-7727.

OTTAWA 94
International Animation Festival
September 28th to October 2

The Ottawa 94 International Animation Festival, taking place from September 28th to October 2nd, 1994 at Canada's prestigious National Arts Center, promises to deliver even more of the best. All the events that the Festival has become known for will be returning -- the competition; the retrospectives, tributes, and special screenings; the traditional animator's picnic; the workshops; Chez-Ani, the animators' rendezvous and informal screening room; and of course, the parties.

Ottawa 94 invites all filmmakers, production companies, students, critics, and interested parties to take part. The deadline for entries is July 15th, 1994.

The festival is currently developing its retrospective and workshop programs. If you have any ideas for programs that you would like to see presented at Ottawa 94, please contact us.

MENDRISIO CARTOON '94
1st International Animation Festival in Switzerland

Mendrisio Cartoon '94 will take place November 24 - 27, 1994 in Mendrisio, a town in South Switzerland.

Interested directors and animators should contact the festival at
fax. +91 / 46 53 64

Luca Morandini, Director
Mendisio '94
1st International Animation Festival in Switzerland
Via Vincenzo Vela 21
CH 6850 Mendrisio

Sidney Film Festival
June 10-25
405 Glebe Point Road, P.O.B. 25
Glebe NSW 2037, Australia
Tel: +6126603844
Fax: +6126928793

5th International Animation Festival, Hiroshima '94
August 25-29
Hiroshima Festival Office
4-17 Kako-Machi
Naka-Ku, Hiroshima 730, Japan
Tel: 81-82-245-0246
Fax: 81-82-245-0246
Cable: HIROANIMA
Telex: 653765 HIRANI J

11th Annual Chicago International Children's Festival
October 7-16
Entries before June 15th, 1994
Facets Multimedia
1517 West Fullerton Avenue
Chicago, IL 60614
Tel: 312-281-9075
Fax: 312-929-5437
Telex: 20-6701

43rd International Film Festival Mannheim-Heidelberg
October 15-22
Entries before August 8, 1994
Collini Center
Galerie, D-68161 Mannheim, Germany
Tel: 49(0)621-102943
Fax: 49(0)621
Telex: 463423

39th International Film Festival, Valladolid, Spain
October 21-29
Entries before July 31, 1994
Angustias
1.2a Planta apartado de correos 646
47003 Valladolid, Spain
Tel: 305 700-77-88 305 899, 302044
Fax: 309835
Telex: 26304 FONCABE

CINANIMA '94, Espinho
November 8-13
Entries before August 15, 1994
CINANIMA
Apart. 42
4501 Espinho
Codex, Portugal
Tel: (02) 724611
Fax: (02) 726015

5th New England Children's Film and Video Festival
November 11-20
Entries before June 15, 1994
Cheryl Hirshman, Exec Director
Center for Children's Media
28 Woods Road
Medford, Massachusetts, 02155
Tel: 617-391-4260
Fax: 617-730-8393

37th International Leipzig Festival of Documentary and Animated Films
November 15-20
Entries before Sept. 5, 1994
Dokfestival Leipzig
P.O.B. 940,
04900 Leipzig, Germany
Tel: (3 41) 294660

Holland Animation Film Festival, Utrecht
November, 1994
contact Gerban Schermer
Hoogt 4
3512 GW Utrecht, The Netherlands
Tel: +31(30)312216
Fax: +31(30)312940

Sinking Creek Film/Video Festival
November 8-13
Sinking Creek, Meryl Truett, Executive Director
402 Sarratt
Vanderbilt University
Nashville, TN 37240
Tel: 615-322-2471
Fax: 615-343-8081

The 1994 SIGGRAPH ART and DESIGN SHOW

by Deanna Morse
Chair, Art and Design Show, SIGGRAPH

Almost one hundred works are included in the Art and Design of SIGGRAPH, to be shown at the annual conference at end of July in Orlando. The show includes 53 hanging pieces, 3 sculptures, 9 installations, 5 essays (including an interactive essay) and 22 computer assisted animations.

The SIGGRAPH '94 Art and Design Show continues the tradition of showcasing a survey of the best recent works in art, design, and animation. The show is broad-based and media inclusive. We considered entries in fine arts, design, interactive installations, art-based or multimedia essays and animation. The '94 show also includes site specific works, shown outside of a gallery setting. We also produced an Art and Design Show video, with comments from the jurors designed to place the work in a context.

We see some themes in the works this year. Several of the pieces represent a search for cultural roots. Some reflect the experience of being a tourist. Several look at family and memories. There were works that interspersed reality and fantasy elements. Some are obviously playful. There were a few with overt political statements. Many of the pieces considered the human form, and several were self-portraits. The animation included a number of collage pieces, and stories or story fragments.

As with all art, this show challenges our perspectives, stretches the limits of the expected, embraces change, and considers the meaning of visual language, codes and symbols. Unlike many art shows, all of these artists are working with "tools" that were invented during their lifetimes, providing comment on the present.

The primary criterion for acceptance, as stated in our call for participation, was aesthetic. As you might expect, the work was evaluated with "traditional fine arts" criteria, including use of compositional elements, color, line, form and tone. In addition, the jurors considered the aesthetic intention of each, judging the artworks on what we felt the artist was trying to achieve. We selected works that approached artistic design and creation in original ways. We looked for work that would challenge our perspectives. We included art that was visually exciting or had a strong emotional content. We asked for works that could not have been created without the wide variety of computer tools that artists use today. As computer generated works, the art bears the mark of the media that assisted with its creation. Some works are graphic displays of mathematical concepts. In these, the computer has determined a distinctive appearance, a syntax, that makes the work easily recognizable as computer art. In other works, where the artist has used the tools for more traditional artistic intention, these marks are less obvious. In many of the interactive works the computer serves another function. By redefining the relationship of the viewer and artwork, the computer serves as a medium as well as a tool.

Within SIGGRAPH, the Art and Design Show is one of the few places individual voices are expressed through technology. Much of computer graphics work is collaborative, and here is one opportunity to consider the statement by a single artist. Unlike most of the conference, this art work is not intended to be in the service of commercialism. The Art and Design Show is one of the few places at the conference where the computer is used to offer comment on the role of technology in society today.

We hope that you get a chance to attend the conference and see the art and design show. SIGGRAPH runs July 24-29, 1994 at the Orange County Convention Center, Orlando, Florida. For more information, contact:

SIGGRAPH '94
Smith Bucklin and Associates
401 N. Michigan Avenue
Chicago, IL 60611
Tel 312-644-6610

The Art of Animation is a new international magazine published twice a year in English. Its editor, Jo Jurgens, used to publish a Norwegian version called **Fantasia**. Subscription price is 150 Norwegian KR. Veimester Krogbs Gt 24 N-7015 Trondheim, Norway

Zabreb has not been touched by war for the last two years and is reported to be safe for tourists. The Croatians are proud of the Zabreb Animation Festival and of their newly won independence. All participants will find a warm and friendly reception. ASIFA is urging all its members to support the festival. A lifetime achievement award will be given to **Dusan Vukotic** for his exceptional contribution to the international development of the art of animation.

The University of Iowa Video Center and the University Hospital Schools have won a bronze "Telly" Award for their video production "Everyone Is Communicating." Iowa City artist/cartoonist and ASIFA Central member **Dewy McGuire** developed and designed the animation for the program. McGuire designed over twenty different characters, along with the hundreds of drawings needed for animation in less than a six week period for the ten minute program.

Faith Hubley has been invited by the **Hiroshima '94 Animation Festival** to serve as its first female Honorary President. She has been making her own films at the rate of one a year, casting messages for peace full of love throughout the world. The festival also announced several of its upcoming programs. These include **Asian Animation**, with films from Vietnam, Singapore, Indonesia, the Philippines and other Asian countries which have not yet been screened outside those countries, and the **Fantastic World of Aardman Animations**, which produces claymation and will offer screenings, an exhibition of models and a seminar by Peter Lord. There will also be programs for children, **a National Film Board of Canada** program and a program on Computer Animation.

In Memorium: Walter Lantz
Animation legend, Walter Lantz passed away on March 22nd, 1994, a few weeks shy of his 95th birthday.

Disney animators with mischief on their minds inserted X-rated scenes into laser disc versions of **"Who Framed Roger Rabbit?"** Thousands of discs already sold contain full frontal nude views of the shapely cartoon character Jessica Rabbit, along with an X-rated sexual encounter and graffiti offering Disney boss Michael Eisner's home phone number as that of a brothel run by Allyson Wonderland. At 24 frames per second, the action is too fast for the eye to pick up the subliminal inserts, but laser disc technology lets the viewers watch one frame at a time. The most revealing scene comes when Jessica is riding through Toon Town with actor Bob Hoskins. Their taxi crashes and they tumble out. As Jessica tumbles, her skin-tight red dress rides up. At normal speed she appears to be wearing underwear, but slowed down, three frames show her wearing nothing.

Expanded Entertainment has released a tape called *The World's Greatest Animation*, containing eleven Oscar winners plus a few other films that were nominated. 1-800-996-TOON for information.

Picture Start new releases include *Greentoons* and *Madre Tierra*. Greentoons, billed as "environmentally aware animation", includes Whale Songs, by ASIFA Central member **Mary Beams**, as well as 13 other aware-winning films from North America. Madre Tierra (Mother Earth), which won the series award in last year's **Chicago International Children's Film Festival**, is a nine-part series of animated films made under the direction of two Danish animators and one Uruguayan by a large group of South American artists. Picture Start has had two new video releases picked up by the national video retailer, Blockbuster Video, including their 5th Annual "Best of the Fests". Picture Start distributes its "Kid Start" and other series on video tape from 1727 W. Catalpa Ave. Chicago, Illinois, 60640. Call 1-800-528-TAPE (8273) for details.

Strata Animation Contest: (StrataVision 3D Animation program for Mac/PC) Judging based upon effectiveness in regards to design of modeling, rendering, and special effects of the animation. Cash and Strata product prizes. Strata Inc. c/o Nikki Shields, 2 West St. George Blvd., Suite 2100, St. George, UT 84770

THE 90's CHANNEL is a full time (24 hours a day) cable channel that reaches more than half a million cable subscribers in Los Angeles, Baltimore, Denver, Detroit, Scottsdale (AZ), Vernon (CT) and Alameda (CA). It features work from independent video and filmmakers throughout the U.S. For more information, contact THE 90's CHANNEL, 2010 14th. St., #209, Boulder, CO 80302, Tel: 303 442-8445

Autodesk (Animator Pro, 3D Studio, AutoCad programs for DOS) will be producing a demo reel for **SIGGRAPH '94** in Orlando. They are looking for submissions for this reel. Autodesk also is conducting the Second Annual Autodesk University Image and Animation Contest with 23 categories of between $1000 and $10,000 in prizes. Entry deadline for the Image and Animation Contest is August 1, 1994, with winners to be announced in October, 1994. For information: Autodesk, Inc., 2320 Marinship Way, Sausalito, CA 94965, Tel: 415 332-2344.

Duane Boldt of Chicago is seeking information on Sid and Marty Krofft and their Saturday morning TV shows from the 60's and 70's. These include Bigfoot and Wildboy, The Bugaboos, H. R. Pufnstuf and Sigmund the Sea Monster. Send any information you might have to Duane Boldt, 2415 W. Winnemac, Chicago, IL 60625

WTTW Channel 11's **"Image Union"** is broadcasting independently produced film and video work Saturdays at 10 P.M. with a rebroadcast Thursday at approximately 1:30 A.M. For a schedule or information about submissions, contact Tom Olson at 312 509-5429 or WTTW Channel 11, 5400 N. St. Louis Ave., Chicago, IL 60625, Tel: 312 583-5000

Canyon Cinema, operating as a non-profit cooperative distribution center for independent filmmakers, regularly publishes catalogs of work for rental or sale. For more information, contact Canyon Cinema, 2325 Third Street, Suite 338, San Francisco, CA 94107, Tel: 415 626-2255.

Al Cohn and **Rich Moskal**, both who used to work for the Illinois Film Office, recently bought the Chicago Filmletter from founder Alyce Barry. For more information about this valuable resource, contact Chicago Filmletter, 1532 N. Milwaukee Ave., Suite 202, Chicago, IL 60622, Tel: 312 235-FILM (3456)

Canadian Broadcasting Corporation (CBC) Manitoba is calling for submissions for **"Open Wide"**, a weekly half-hour television series that profiles the best of alternative, underground, and independent cinema form Canada, the U.S. and the world. For more information, contact Gavin Rich, "Open Wide", CBC Manitoba, 541 Portage Ave., Winnipeg, Manitoba, R3B 2G1, Tel: 204 788-3111.

Individuals interested in being listed in the **Illinois Production Guide**, the annual directory of film, television and video personnel in Illinois, contact the State of Illinois Film Office, Illinois Department of Commerce and Community Affairs, James R. Thompson Center, 100 W. Randolph, Suite 3-400, Chicago, IL 60601, Tel: 312 814-3600

Mellow Manor Productions, the producers of **Spike and Mike's** Festival of Animation, are interested in seeing and hearing about new films, projects and ideas for inclusion in their many festival and distribution compilations, including the **"Sick and Twisted"** and **"Regular"** programs. They also seek interested parties to develop a computer animated "Intermission" piece or an "End Show" segment. Mellow Manor pays for ink, paint, camera work in 35mm, 16 to 35mm blowups and lab costs. For information contact Michael Eastwood, Production Coordinator, Spike and Mike's Festival of Animation, 7488 La Jolla, CA 92037, Tel: 619 459-8707, Fax: 619 459-8722.

Animation Magazine is seeking animation writers and other submissions for possible inclusion in future publications. Submit writing samples to: Rita Street, Animation Magazine, 5889 Kanan Road, Suite 317, Agoura Hills, CA 91301 or call 800 996-TOON.

ASIFA is the French acronym for "Association Internationale du Film D' Animation", an organization formed in France by a group of professional animators and chartered by UNESCO in 1960 to encourage the art of animation and further international understanding and goodwill through the medium of the animated film. Today, there are nearly thirty chapters around the world.

pencil

An Inexpensive Pencil Test System

by David Thrasher

What I've put together is a used Amiga 500 computer with an accelerator (40 MHz, 68EC030 CPU, 4 meg of 32 bit memory) and a Vidi Amiga 12 digitizer to capture images from a color video camera. For software, I've had Disney Animation Studio and Deluxe Paint IV. What I've found out is that this set-up is perfectly adequate for pencil tests but lacks suitable quality for finished work.

The Disney Animation Studio package is not well suited for my purpose of doing pencil tests but is very good for learning animation techniques. It includes several animation files demonstrating basic animation techniques (squash and stretch, two legged walk, etc.) and the program is written to be very similar to a traditional animation studio setup. You do a pencil test, you use an exposure sheet to adjust timing, and you use Ink and Paint to composite your animation over a background and color it. This program is also available on the IBM platform, in case you are interested.

Deluxe Paint IV turned out to be a little better suited to my purpose of a pencil test. After you've loaded your animation it is very easy to duplicate or delete frames to make your timing work and there is an adjustment for the frame rate so you could adjust it to reflect your final use (12 fps if you are shooting on straight twos, 24 fps if you are shooting on ones or if you want the number of frames to accurately reflect your shooting strategy, or 30 fps for video). A further advantage of Deluxe Paint is its variety of painting tools.

The Vidi Amiga 12 digitizer (which plugs into the parallel port) doesn't give very clean images but, of course, it isn't a high end product either. The camera being used and the lighting could be the contributing factors too.

For output to tape I can either use the monochrome output directly from the computer or use the Amiga 520 video adapter that I bought for color output. For most pencil tests color is probably optional. All output is real-time with this system and requires no single frame recorders because of the resolutions and number of colors that I'm using. What I've described is something that would fit into a shoestring budget (or in my case, a "frayed thread" budget).

Here is a cost breakdown of what I spent for comparison purposes:

Used Amiga 500 Computer: $300
Used Amiga 1084 Monitor: $100
(typically $230-250)
GVP A530 Turbo expansion: $499
One 4 meg 32 bit wide SIMM: $200
(expansion can take 8 megs)
Vidi Amiga 12 digitizer & software: $139
Disney Animation Studio: $42
DeLuxe Paint IV: $99
Amiga 520 video adapter: $35

The video adapter and the Disney software are really optional if this set up is just used for pencil tests. I'm sure it is possible to do something similar with a Macintosh or a PC but it will be more costly. The software will cost more and special, more expensive, adaptive hardware is required since these systems do not put out NTSC video.

There is a new paint program for the Amiga on the low end of the price scale that might be worth looking into called Brilliance. I don't know too much about it yet so I really can't comment on its animation suitability.

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Motion Control and Other Adventures

by Roger Holden

Greetings from Lawrence, Kansas, in the "Land of Oz." Lawrence is home to Mad Magazine artist Paul Coker, who created the characters for the classic Rankin-Bass production, "Frosty the Snowman." Lawrence is also home to world famous author, William S. Burroughs. The "Reading Rainbow" feature books are filmed here. Lawrence is host to a tremendous music scene. Lawrence is only 20 miles away from the central headquarters of NewTek, the Video Toaster people. They reside in Topeka, Kansas. I am Roger Holden, and I operate an animation and audiovisual research facility called 21st Century Sound & Vision. By the way, I am running for election to the board of ASIFA Central.

I attended this year's retreat at Starved Rock, and let me tell you that this was a special excursion not to be missed. I hope that all of you seriously consider attending next year's retreat. Networking was awesome, animated presentations were stunning, and the beautiful scenic surroundings were inspirational. I took some 3-D lenticular pictures of the scenery. I will make reprints available at cost to ASIFA Central members.

At the retreat, I presented a synopsis of my past and present work. In 1981, I designed a motion control system that allowed dozens of feature "Reading Rainbow" books to be filmed in Lawrence. My system was used up to and through the 1987 season. Currently, the "Reading Rainbow" books are still being filmed in Lawrence by animators Oscar and Janet Rojas at the Dolezal Animation Studio. "Reading Rainbow" won the 1993 Emmy for Best Children's Series.

The 1981 system previously mentioned was designed around an Atari 800 computer and 4 Superior Electric stepping motors. Communication from the computer to the motors occurred through a printer port with parallel output. I wrote the software in assembly language and Basic. The system achieved super smooth pans, zooms, or combinations to an accuracy of 1/2000 th of an inch. For "Reading Rainbow" artists would cut out pictures from children's books or use the original artwork. They would then prepare those pictures for the camera by painting over printed words and by hiding book seams. Occasionally, cels were created to produce animated effects such as a lightning bolt, eye blink or volcanic fire. Camera moves were designed by drawing them on translucent tissue paper overlapping the artwork. These tissue drawings were used as guides for finding the starting and ending positions for the animation computer. The motion control system was then programmed to execute the shot with a variety of accelerate and decelerate options for each of the 4 axes of motion. This allowed for smooth curved pan effects. This technique was beautifully effective on Paul Goble's book, The Gift of the Sacred Dog. This book told the traditional Native American story of the gift from the Great Spirit of the horse to the people. The colorful artwork of the book is brought to life through smooth camera moves, curved pans, music, and narration by Michael Ansara. Keep an eye out for this "Reading Rainbow" episode which shown repeatedly.

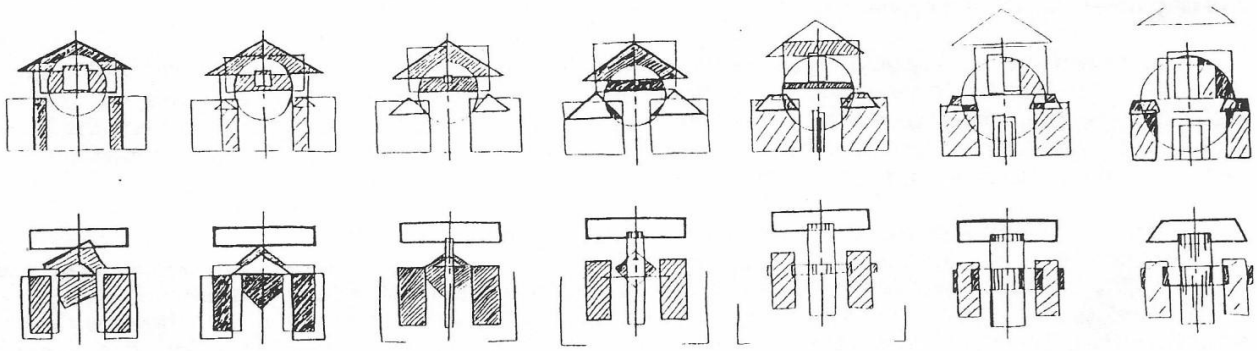
In 1984-5 I designed my next motion control system for Tec Films, Dallas' oldest surviving film studio. In 1987 I opened Magic Visions studio in Lawrence and designed a third motion control Oxberry animation camera system. Over the last 7 years we have produced a music video tribute to William S. Burroughs (which aired in Canada and, in part, on MTV's 1990 "Buzz" series), won international awards for an illustrated music video tribute to Dr. Martin Luther King, Jr., and won the Film Advisory Board's Award of Excellence for our picture animated story which presents issues of fair housing to children in a manner that they can comprehend. We have also received a grant to develop and explore innovative uses of tactile sensations and sound to communicate imagery to visually impaired or blind people.

In 1994, we incorporated 21st Century Sound & Vision. We have exclusive rights to a no glasses 3-D film and video process developed at the University of South Carolina. This technique can be seen on ordinary TVs and videotapes without the use of special screens or glasses.

I would greatly appreciate your vote for Board member.

FRAME BY FRAME

Summer/Fall 1995



ASIFA central

animation quarterly

http://laotzu.art.niu.edu/fbfindex.html

12th Chicago International Children's Film Festival

by Marie Cenkner

I had the pleasure of again being part of the animation jury for the Chicago Children's Film Festival. This year opening night is October 6th. The festival runs through October 17th. The animation was outstanding this year. I would like to highlight some of my favorites for you.

Four films that I found particularly outstanding for creative use of animation were *The Artist, It's Always Me, Sandburg's Arithmetic* and *Alice. The Artist* by Michele Cournoyer, National Film Board is, I believe, rotoscoped. It is the story of a young girl, musically inclined, and not understood by her family. A very lovely film from all points of view. *It's Always Me — Letter Monsters* by Joia Hesserbarth, USA. This drawn, mixed media film about a dyslexix girl, is a very engaging stream-of-consciousness story, though it is a little weak in the narrative wrap-up. *Sandburgs Arithmetic* by Lynn Smith, Canada. Carl Sandburg reads his peom, "Arithmetic." Drawn animation, paint and crayon, loose style, contribute to a film which is excellent for stimulating creativity in the viewer. *Alice* by Bellanger Nicolas, France, is a short three minute story of a little girl's day at nursery school. Drawn animation in simple crayon line style makes for a very original presentation.

There were also several traditional cartoon-style drawn animations worth noting. *Do Nothing Till You Hear From Me,* by Pernilla Hindsefelt and Jonas Dahleck, Sweden, is excellent drawn animation and design. The story is about instruments at night in a large upscale restraurant with a trumpet flirting with a violin, and, of course, a surprise ending. It reminded me of Tubby the Tuba. *The Hen House* by Kari Hakkinen, Finland, has excellent animation and design. The director descripbes it as "A hilarious animation about the stress caused by profit responsibility in a hen house run according to a hierarchical system." *The Three-legged Cat* by Evan Frizzell, Weston Woods, USA and New Zealand is great animation of charming tales about a peg-leg cat who is mistaken for a hat and taken on a ride atop her owner's brother's bald head.

Two drawn animtions with especially good and entertaining messages for children were *The Little Wolf,* and *The Polar Bear. Little Wolf* by An Vronbaut, England is good design and animation about the smallest member of a wolf pack who goes astray and is retrieved in an unusaul way by his brothers. *The Little Polar Bear: The Teddy,* by Teo Kerp, Germany is about the third party of a trio who feels neglected and a little jealous when the other two decide to adopt a discarded teddy bear.

There were 4 stop motion animated films this year. *Hot and Spotty* by Kevin Griffiths, England, is one of the classic "Old Bear Stories" by Jane Hissey, stop motion toys. *Gogs* by Sion Jones, Deinior Monis and Michael Most, Wales, is clay animation, well animated and designed. "A stone age family whose lives are ruled by the elements discover fire... but are uncertain how to use it properly." A very comical film. *The Chamber Stork* by Katarina Lillquist, Finland, is nicely done object, stop motion puppet animation. A poet finds an enormous egg in his tiny room. It hatches and the ensuing "raising the creature" adventure changes him forever. *The Barber of Seville* by Natalia Dabibha., Wales production and Moscow production, is 28 minutes of ambitious puppet animation with elaborate sets, camera movements and very smooth animation of the well known opera.

Of special note are several films from the series, *Rights From the Heart - Part II,* produced by the Canadian Film Board. Each one asks a hard question about children and the burden different political and social circumstances inflict on them. No solutions are offered. *Jonas and Lisa* by Zabelle Cote and Daniel Schon is drawn animation on the question, "What can they do?" of three children, an overworked mother and an alcoholic father. *Ex Child* by Jacques Drovin is a pin screen film on "A soldier at 13, Why?" A young boy is inscripted into the army. *Baroque 'n Roll* by Pierre M. Trudeau is stop motion and cut paper animation on "A Racist, Why?" Part I and II are available fro purchase from Facets as are many other animated films. Hope you can attend the festival. Feel free to call me (798 432-7824) as the time approaches. I may have a film showing schedule, or you can get one from Facets (312 281-9075)

Animated Films at The 12th Chicago International Children's Film Festival

The 12th Annual Chicago International Children's Film Festival is organized by Facets Multimedia, Inc., a not-for-profit film and theater organization. The Festival continues Facets' to providing the best in Children's entertainment to Chicago-area audiences. The Festival awards international recognition to those films and videos for children which attain the highest artistic achievements. At the end of each screening, children are given ballots on which to rate the films. Ballots are counted at the end of the Festival and the film chosen by the children is awarded "Most Popular Film of the Festival."

Opening night, "Over the Rainbow," will be held on Friday, October 6th, with a reception at 6:30 PM and a screening at 7:30 at the Chicago Cultural Center, Washington Street at Michigan Avenue in downtown Chicago. Tickets should be obtained in advance and are $25 per person. (312 281-9075) Some of the films to be screened at "Over the Rainbow, A Celebration of Short Films" include Frog, Where are you? by Gary Templeton, Baroque 'n Roll by Pierre Trudeau, Arkelope by Roslyn Schwartz, Sandburg's Arithmetic by Lynn Smith, Little Wolf by An Vrombaut, Birdland: Over the Rainbow by Jannik Hastrup, The Three-Legged Cat by Euan Frizzell, AN Artist by Michele Cournoyer and Where the Heart Remains by Alison Toomey.

All other performances ... October 17th. will be held at Facets Multimedia, ... W. Fullerton Avenue, in Chicago. The number to call for information is 312 281-9075. Animation is sprinkled throughout the festival, but it is featured in specific programs:

Saturday, October 7th, 10 AM, Cinema One, Facets Multimedia
Into The Garden with Beatrix Potter! Films from Great Britain.

Saturday, October 7, 3:30 PM, International Performance Studio, Facets Multimedia
Take One! A workshop with Caroline Thompson, director of Black Beauty, writer for Nightmare Before Christmas, The Secret Garden and Edward Scissorhands,

Sunday, October 15, 12 noon, Cinema One, Facets Multimedia
Zebras and Goblins Galore! An Animation Celebration Films from Norway, Finland, Canada, the US, Japan, New Zealand and Wales.

ATTENTION MUSICIANS!

PREPARE TO JOIN THE MULTIMEDIA REVOLUTION!

by Mary Lou Haynes

Would you be interested in enrolling in a twelve week evening course in downtown Chicago titled 'Introduction to Audio and Computers in Multimedia'? Requirements/pre-requisites would include a basic knowledge of music composition and some college. A Music degree is NOT required. The hands-on course could begin with the Winter semester starting Jan 8, 1996 to be taught by a composer/computer specialist through a Chicago music organization.Tuition could be charged to your Visa/Mastercard and a certificate is issued upon successful completion. Class could be on Tuesday or Wednesday or Thursday night for 2 hours from 6pm to 8pm. No books, midterms or finals!

To respond to this survey, please e-mail your choice of evenings (Tues or Weds or Thurs) with your Name, Address, Phone numbers to: M. L. Haynes, MorgPk@aol.com. You will be sent a result of the survey responses and more info in mid-December.

The Animation Network Club: Contents and Questions

by Jane B. Dabish

The Animation Network Club, out of West Bloomfield, Michigan, publishes a newsletter and runs events with speakers from the industry. Last July the group held a one-day seminar featuring Ken Southworth from the American Animation Institute in North Hollywood, California. Mr. Southworth has worked in the animtion industry for over fifty years, for isney, Hanna Barberra, Filmation and Walter Lantz. He spoke about his experiences as an animator and demonstrated his work and answered questions. Jim Fobar, a fine arts illustrator who works as a freelance assistant animator and background artist for local companies also spoke. He talked about what major dtudios are looking for in new employees and about the role of computers in animation today.

Future events will be annouced in the Animation Network Club's newsletter. The Club also makes available a Cartooning Package, which sells for $3.99, which is great for students entering the animation industry, or for anyone who enjoys cartooning. To purchase the package or to be added to the mailing list, call (810) 626-2285 or write to The Animation Network Club, P.O. Box 251651 W. Bloomfield, MI 48325-1651

Toy Story: The First Computer Animated Feature

by Byron Grush

"We're storytellers who happen to use computers. Story and characters come first and that is what drives everything we do," says "Toy Story's" director, John Lasseter. And everything John Lasseter does brings to the animation process that unique story-telling ability that sets his work apart from the crowd and sets standards that make us forget we are watching renderings made on a computer. Lasseter, a former Disney animator, is perhaps known best for the short films he has directed for Pixar, including "Luxo, Jr.", "Red's Dream", the Academy Award winning, "Tin Toy" (which may have part of the inspiration for Toy Story), and "Knick Knack".

Disney and Pixar have teamed up again to produce "Toy Story", the first full-length computer animated feature film. Due to be released in November, 1995, you can get a preview of the film on the Disney world wide web site, http://www.disney.com/MoviePlex/Features/ToyStory/ToyStoryHomeT.html. In the past, Disney has struggled with the integration of computer animation into its films, attempting too little too soon in "Tron", using the computer for layout in "The Mouse Detectives", or mismatching whole scenes as in "Beauty and the Beast". This time, the success or failure of the film will depend a great deal on how well the look and feel of the computer generated characters reinforce the Disney formula of art, story, music and famous actor's voices.

Borrowing from Raggedy Ann and Andy a little, "Toy Story's" toy characters come to life when people are not present. There is also a hint of the conflict between tradition and new technology as the old favorite toy, a pull-string cowboy doll, is threatened by the arrival of an space-age action figure complete with laser gun. The older toys include Mr. Potato Head and a Slinky Dog, and a Bo Peep figurine lamp. The most intriguing concept in the story revolves around the venture into the outside world that leads the cowboy and his advisory into the world of the "mutant" toys. Here, the application of the computer makes the most sense in its potential to create a surrealistic and bazaar environment.

The old tried and true is in effect, as Disney taps into some box office talent. Tom Hanks is the voice of Woody, the cowboy, while Tim Allen play Buzz Lightyear, the action figure. Somehow, however, I imagine that Don Rickles as Mr. Potato Head and Annie Potts as Bo Peep will probably steal the show. Music for the picture is composed by Randy Newman and will be more integrated into the emotions of the plot, rather than following the standard animated musical style found in other Disney movies, according to Lasseter.

Most of the animators who worked on "Toy Story", and some reports number them in the 100 to 150 range, were from traditional backgrounds with experience in clay, puppet or hand drawn animation. Pixar wrote some proprietary software, especially for network rending of the complex and time-consuming scenes of the neighborhoods and environments. Expect to see lots of articles about the technology used in this movie. Already there have been a few in Animation Magazine, Computer Graphics World and Cinemafantasitc. The stills I have seen remind me of characters from "Tin Toy" and "Knick Knack", while the lighting and sets seem to have gone to yet another level, allowing some dramatic ambiance usually absent from computer animated films. What I'm hoping for is the subtle and touching movement Lasseter achieved in "Luxo Jr.", which confirmed him in my mind, at least, as the first computer animator able to bring life to what can sometimes be a very cold and mechanical medium.

The 6th International Animation Film Festival In Japan: HIROSHIMA '96

Hiroshima '96 will take place from August 22 to 26, 1996. Under the spirit of Love and Peace, The Hiroshima Film Festival has always been aiming and striving for the development of animation art and it is our sincere hope to continue the manifestation together with all of you who love this art form.

Final date for entry forms is March 21, 1996.
Period for films/videotapes is March 1 - April 21, 1996

HIROSHIMA '96 FESTIVAL OFFICE
4-17, Kako-machi, Naka-ku, Hiroshima 730 JAPAN
Phone: 082-245-0245
FAX: 082-245-0246
Cable: HIROANIMA

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for Frame By Frame Animation Quarterly.
Deadline for next issue: November 15th, 1995

Send written material as hard copy printout and text only format on floppy disk (IBM or MAC high density disks) and pictures as TIFF, TGA, GIF, or photographs through mail to:

Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540

E-mail articles and notices to:
byron@art.niu.edu

WANTED: Animation Clips for PIXEL BY PIXEL Gallery

Send video tape, MPEG, FLIC, or short clips and GIF or JPEG of stills of your animation for our on-line animation gallery. Get info from http://laotzu.art.niu.edu/asifa.html

STAYTOONED GALLERY PRESENTS
Mrs. J. Ward, the voice of Rocky and Bullwinkle, at the Lake Forest Gallery on Oct 21st, 1995. For details and a schedule of other speakers in the Lecture Series, call 708 234-3231

Startoons McClenahan Honored
by Leonard Kohl

On Saturday, September 9, 1995, animator Jon McClenahan became the second ASIFA/Central member to be honored by the International Popeye Fan Club with the prestigious Lifetime Achievement Award. The fan club annually honors an individual for his or her outstanding contribution to keeping the character of Popeye the Sailor before the public eye.

During his animated career McClenahan has worked on a variety of projects, such as Warner Bros./Steven Spielbergs Tiny Toon Adventures, Animaniacs, Taz-Mania, etc. He was honored more for these contributions in the field of animation than for his work on Popeye.

McClenahan began his animation career as an in-betweener working on the Hanna Barbera Popeye television series in Australia. I need to tell you right off the bat, that Popeye is one of my all-time favorite characters, real or fictitious, said McClenahan. Ive always been attracted to him as a character — a rough, foul-mouthed, ugly sailor. I never animated him — for that I am deeply regretful. I only in-betweened on Popeye. It was a thrill! Just putting a drawing of Popeye on my lightbox was like a wonderful dream come true.

A plaque was presented to McClenahan during the 5th Annual International Convention by Michael Brooks, co-founder of the official Popeye fan club. The club is now located in Chester, Illinois, the hometown of Popeyes creator, Elzie Segar. Brooks said, Jon McClenahan is worthy of the award for his love of the character, and his love of animation. Maybe someday, Jon McClenahan himself will produce a Popeye cartoon series that [the sailors] creator, E.C. Segar would be proud of.

McClenahan said to be honored was thrilling, and thoroughly enjoyed visiting the town of Chester, with its statue of Popeye overlooking the Mississippi river, meeting the people of Chester, and participating in the 16th Annual Popeye Picnic and Parade. He mentioned his only regret was that he hadnt been more persuasive in convincing his family to join him at the convention in Chester. I hope to be back next year, McClenahan said.

Previous honorees include former Max Fleischer animator Gordon Sheehan, Cliff Holman a childrens television entertainer, and comic book artist George Wildman.

In 1993, Sheehan (who also is an ASIFA/Central member) was the first recipient of the Lifetime Achievement Award. His work on the Fleischer Popeye cartoons began in 1933 with the little sailors first appearance, and included many Popeye classics.

That same year, Cousin Cliff Holman also received the award for his nearly 40 year run of a Popeye T.V. program. In 1994, George Wildman was honored for his work on the comic book adventures of Popeye during the 60s and 70s.

The Official Popeye Fan Club membership weighs in at over 600 members strong, and includes professional animators, writers, artists, and just plain old Popeye fans. Members get a quarterly newsletter, and advance notice of special events. For further information on how to join, contact Michael L. Brooks, 1001 State Street, Suite 1, Chester, IL 62233; or call (618) 826-4567

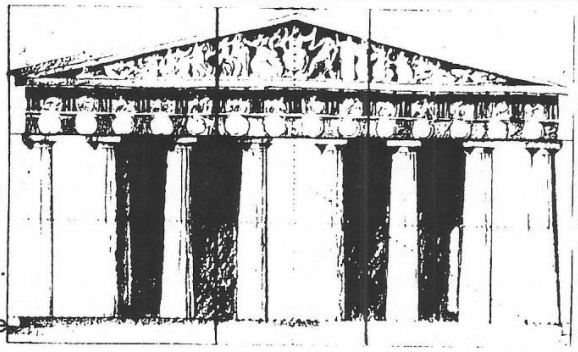
Modern Media/ Modern Architecture
Animation in Architecture
An Interdisciplinary Teaching Method
by Linda and Mark Keane

We seek to liberate the creative process in the undergraduate design studio. This program proposes an exercise to facilitate the beginning. It is a model based on several years of practical application at two schools of architecture. The following describes the methodology and subsequent findings.

Linda Keane is an architect, artist and partner in STUDIO 1032, an architectural firm in Milwaukee and Chicago. She currently teaches design, theory and digital animation at the School of the Art Institute of Chicago were she served as department chair from 1985-90. Mark Keans is an architect, filmmaker and partner in STUDIO 1032. He teaches design and Drawing at the University of Wisconsin at Milwaukee where he heads the Frank Lloyd Wright Initiative. Animated Architectural films by Mark and Linda Keane are published in Architecture on Screen (1994), which has been shown on PBS in Chicago and Europe. The two and currently completing a media book, ARCHITECTURE: An Animated Introduction, for CD ROM.

The study of architecture as frozen music in lecture courses via static slide images limits the experiential information for the viewers. Introducing the study of historical references as subject matter to be analyzed, dissected, interpolated and developed into alternative design languages, opens the experience to exploratory invention as a process for design. Utilizing film and video to record the exploratory process unfreezes the music of the typical design studio and allows for the endless review and discussions of architectural issues.

In undergraduate architecture and interior architecture studios, individuals select a twentieth century painting, and/or a twentieth century piece of architecture. Preparing written research on the artist/architect and the work of Modern Art, the student studies issues from which the piece originated, its time period and its impact. The relationship of Fine Art to Architecture is discussed. The blank 8 1/2" x 11" page is used as the canvas: the site. From it, upon it, within it, through it, the studio is challenged to create space. 2-Dimensional design language transfers to 3-Dimensional space, which then transfers to a 4-Dimensional experience of architecture.



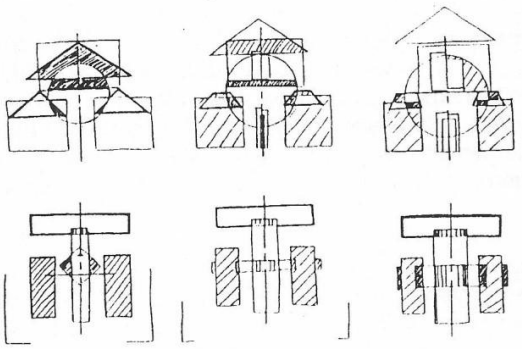
Each student conceptually analyses the piece and draws 5 - 10 minute reactionary sketches aimed at understanding the essence of the vocabulary. These initial drawings deal with form, color, texture, spatial definition, balance, composition, and any other influence projected from the original work of Art/Architecture. The sketches act as an interpolative guide through five tiers of design problems ranging in scale: a dinner plate, a table setting for the plate, furniture for the table setting, a pavilion for the furniture, and finally a garden for the pavilion. The actual designs for the plate or the pavilion are structured to generate interaction between scales of design vocabulary, small to large, large to small. Between each ascending scale, the complexities of design vocabulary are discussed.

2D to 3D influences are explored, 3D to 4D interactions are developed. On the first blank page the issue of idea origination is discussed. Where do ideas come from? How are they developed? Once drawing commences the design options expand and the students must continually choose to control the imaging or let it create itself. Rational versus intuitive design directives are introduced. As each two dimensional images is created the students are challenged to begin to choreograph the development of their ideas simultaneous to designing their ideas. This duality of production eliminates the separation of design and final presentation because in the animation process, the two phases occur simultaneously.

As two dimensional images accrue they are pinned up and critiqued for compositional development, content, and intent. It is in this overview of drawings that the notions of animated movement and sensory perception occur. In the traditional studio process each drawing is reviewed for individual strength. In this process, noting subtle differences between the generations of cels created to generate movements, the potential of the design is studied and restudied many times over culminating in a stronger commitment and design direction.

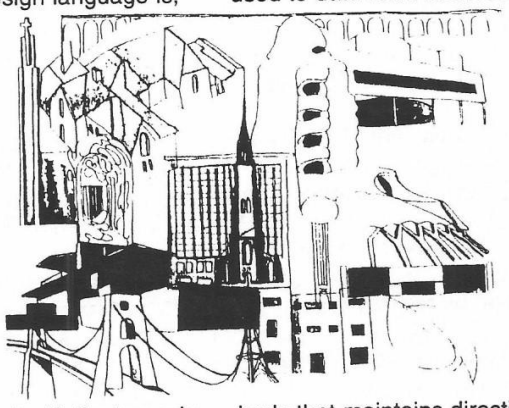
The animated evolution of the design idea frame by frame is a stop action analysis of movement which can be realized in the viewing of the finished celluloid presentation. The step by step creation of movement is the ultimate challenge of bringing life and volume to the two dimensional page. 2D composition becomes 3D form which is perceived in a spatially visual experience. The study of the transition from two dimensions to three dimensions opens up the endless possibilities which exist between plan generation and sectional development.

The actual animated build-up of the plan suggests structural, spatial, design vocabulary possibilities to the students. Unlike similar computer programs, the students control the movement and development of the volumetric process, further enhancing their understanding of spatial arrangements and exercising their manipulative skills. Once two dimensional markings have been evaluated and transformed into three dimensional spatial statements, the notion of scales of design is discussed.



What issues are translatable from the design of a detail to the design of an urban scale? The animated process is conducive to study and overlapping of design vocabularies. How does the design of a door hinge inform the design of a floor pattern, a table, a wall elevation, a section, landscape plan, etc.? Where does design start and stop? What additional information is necessary at each scale? How does the simultaneous consideration of several scales influence the overall design process? As the tiers of drawings are produced the students are considering the element of time. How long does it take us to understand the design of a small object? How long does it take us to experience space (as viewed on the screen)? This introduction to the notion of time and how it influences our perceptions of design language and experience is approachable in the studio setting through the method of animation.

This produces 150 to 300 drawings explored over a range of time, 3 days to 3 weeks. The studio as a whole is asked to suspend prior conceptions of what design language is, how it is generated, and how it permeates into a finished product. The suspension is critical to the exploratory nature of the process. This becomes evident as work is quickly produced in a constant battle: the right and left sides of the brain being transformed into drawn vocabulary on the page.



The individuals then interpolate the initial series of sketches creating a hybrid set of images. Each two original drawings are used to generate a third. The new hybrid is then interpolated with the two originals and so on until the tableau is complete. In-between sketches begin to assimilate the growth of a process, or a path to discovery. With each drawing complete in 7 - 10 minutes, the intent is to deal only with abstract vocabulary and the transformation of its expression from the paper to the public. As the drawings accrue, the work is laid out and discussed, much in the manner of the painter reflecting upon the canvas, the sculptor introspecting the sculpture. Each person's process unfolds differently with a variety of potential aesthetic premises. Only in the creation of work is the dialogue about work possible.

The final series of matrixed drawings are then animated on film at a relative rate per second. Students use a 16mm film camera and high speed color negative film to document the drawings at the rate of 2 - 3 frames per image with changes in speed to enhance certain areas and reveal nuances pertinent to the design language. The produced film is then transferred to video at 24 frames per second and at 18 frames per second. Video allows for color change and light density change from the original work. The video is the final resource for critique and discussion. Drawn images actualize into visual poetry.

This process is subject to on-going criticism both negative and positive. The blindspots to the project are the two dimensional study of historical graphics which are abstracted away from context. The interpolation process is often forced and mandates arbitrary solutions. We have found that the course taken by each student is initially confounding and requires blind adherence to the system. At times this trust between student and instructor has not been established to reach the potential of the project.

But to defend the process there have been various rewards which have instilled confidence in our pursuit of animation in architecture. First, the strength of final compositions and schemes in each of the design problems used to date have fostered positive evaluation from peer instructors. Secondly, the demand of generation of images at this scale drives the student to seek out the greatest extent of visual research in order to manipulate the base image. Third, although the product, the film, is not the intent and often results in crude cinematic endeavors, the celebration of the process in this media creates an enthusiasm in the student body that maintains direction and magnitude for whatever length is determined. This enthusiasm begets a certain pride in their work as an individual and as a studio that generates a 4 minute film. Fourth, the exercise expands on the graphic skills of the student and dexterity of the media by the sheer number of drawings required. Fifth, and perhaps most important, the impact of the project can be seen at the beginning of the next program when a film is not being made.

The Annecy 95 Festival

by David Ehrlich

The Annecy Festival was a grand sprawling event, with simultaneous screenings of Competition Shows, Panoramas and Retrospectives throughout the city. It proved to be a bit too large and unwieldy for the ambitious organizers, however, and the result was a disorganized final prize-giving ceremony that was humiliating to the prize-winners as well as to all the filmmakers who were present. ASIFA is in the process of soliciting comments (positive and negative) on the Festival and will present them, with its own criticisms, to the Mayor of Annecy as well as the Festival Director. If you attended the Festival and wish your comments to be included, please fax them immediately to ASIFA's Secretary-General, Bordo Dovnikovic: 385-1 250 345.

One of the positive high points of the Annecy Festival was the retrospective of the films of the Chinese Director, Te Wei. ASIFA organized the show, wrote the catalogue text, and presented Te Wei with its ASIFA Prize. Our President, Michel Ocelot, delivered the Prize dedication in French and English while Swiss Director, Georges Schwizgebel, gave the Chinese translation:

"Te Wei was one of the two founders of the Shanghai Animation Studio in 1957 and served as co-Director of the Studio until the chaotic years of the Revolution when the Studio was forced to stop production and he was severely criticized. He regained his position in 1976 and, without bitterness or regret, he gently proceeded to lead the Studio and its artists into a Golden Age of animation during which the Shanghai Animation Studio became known throughout the world for its artistic excellence.

"As an artist in his own right, it is with "Where is Mama", "Buffalo Boy and the Flute", and "Feeling From Mountain and Water", that Te Wei made his greatest contribution. Adapting the rigorous discipline of traditional Chinese brush painting to animation, Te Wei has given us a body of work that truly expresses both in its form and its content, the grace and stillness of nature and man's place within it.

"For his courage and quiet strength as a human being, for the enduring quality of his artistic contribution. and for his leadership of the Shanghai Studio during those turbulent years, we are honored this year to present the ASIFA Prize to Te Wei. In paying tribute to Te Wei, ASIFA wishes to acknowledge those others in our art who have, despite their hardships and suffering, managed to persist in their creation and have left us not only with artwork of lasting vitality but with a faith in the courage and strength that may lay within us."

Grand Prize for Best Animated Film was shared by "Switchcraft" by Konstantin Bronzit of Russia, and "Gary Larson's Tales from the Far Side" by Marv Newland, Canada/USA. A Special Prize awarded unanimously by both judges went to "Repete" by Michaela Pavlatova, Rep. Tcheque, with Special Distinctions going to the following: "About Love" and "Fly" by Andrej Ushakov, Russia, "Le Moine et le poisson" by Michael Dudok de Wit, France, and "Aahhh !!! Real Monsters" by Igor Kovalyov, USA. The Short Films and Features Prize was awarded to "Bob's Birthday" by Alison Snowden and David Fine, Great Britain/Canada, with other prizes going to "Stressed" by Karen Kelly, Great Britain, "Gagarin" by Alexij Knaritid, Russia, "My Baby Left Me" by Milorad Krstic, Hungary, "Mrs. Matisse" by Debra Solomon, USA, "Heisei tankuki gassen Pompoko" by Isao Takahata, Japan and "Close to You" by Maciek Albrecht, USA/Pologne. The UNICEF prize for Short Films went to "Rights From the Heart" by Jacques Drouin, Canada and the Best Student Film winners were "The Wooden Leg" by Dowen Doherty, Great Britain and "Annie" by Christine Ferriter, USA.

ABITIBI: Festival International En Abitibi-Temiscaminque

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animation, documentary, fiction, original version with French or English subtitles.

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Detail from: http://www.ddbn.com/filmfest

Liepzig: International Festival for Documentary & Animation
October 31 - November 5, 1995
DOKFESTIVAL LEIPZIG, Elster. 22-24, 94109, Leipzig, Germany

International Animated Film Festival ESPINHO: CINANIMA '95
November 7 - 12
Apartado 43, 4501, Espinho, Codex, Portugal
tel: 351-2-72-16-21
Fax: 351-2-72-60-15

NAMUR FESTIVAL INTERNATIONAL DU COURT METRAGE
November 14 -19
animation, fiction, documentary, experimental
14, Ave Golenvaux, 5000 Namur, Belgique
tel: 32-81-2290-14
fax: 32-81-22-17-79

POTTIERS: RENCONTRES HENRI LANGLOIS
December 5 - 10
Espace Pierre Mendes-France, 1 Place de la Cathedrale, Poitiers 86000, France
tel: 33-49-41-80-00
fax: 32-49-41-76-01

SCAN '95: Digital Passion

The 15th Annual Symposium on Small Computers in the Arts at the Franklin Institute Science Museum, Philadelphia, PA
November 3 - 5, 1995
contact Misako Scott, (610) 664-3417 E-mail: scan@netaxs.com
Small Computers in the Arts Network
209 Upland Road
Merion Station, PA 19066-1821

SCAN '95 Computer Art Competition

Silicon Gallery
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Philadelphia, PA
November 3 - 25th, 1995
For more information contact:
Rick de Coyte
phone: 215 235-6060, Fax: 215 238-6067
E-mail (Compuserve) 71233,1437 or (Internet) decoyte@omni.voicenet.com

Film Front National Student Film & Video Festival
Oct 12, 1995
206 Performing Arts Building,
University of Utah
Salt Lake City UT 84112,
(801)328-2428

14th Women In the Director's Chair Intl Film & Video Festival

accepts submissions from women in all genres & lengths
contact: WIDC, 3535 N Sheffield #202, Chicago IL 60657, (312)281-4988,
(312)281-4999(FAX)

INDEPENDENT FILM & VIDEO SHOWCASE, cable access show, seeks student & independent films & videos to give artists exposure. Details from: Box 1626, 4202 East Fowler Av, Tampa FL 33620

CENTER FOR CONTEMPORARY ARTS accepts documentaries, shorts, animation, experimental works, and features for its cinematheque program. Send 1/2" or 3/4" tapes with SASE to: Ron Beattie, Center for Contemporary Arts, 291 E Barcelona Rd, Santa Fe NM 87501

WE'RE LOOKING FOR FILMS—**Spike & Mike's Original FESTIVAL OF ANIMATION**, We want great animated short films for both The Festival of Animation and Sick and Twisted. Send us your pencil test or demo reel. If we can use your film we will contact you with the details. In special cases, we may fund a portion of the production costs. Be sure to include your name and number. Send to: Spike, Mellow Manor Productions, 7488 La Jolla Blvd, La Jolla CA 92037, (619) 459-8707, (619) 459-8722(FAX)

ART IN GENERAL seeks video works or guest curated video programs for new monthly screening series. All kinds of work welcome, from experimental film & video to home videos; doc & activist to public access works. For more info, call: Joanna 212-219-0473

ECOMEDIA Seeks Film & Video works for ecological screening series at the Blagden Alley Artscience Warehouse. All genres accepted; emphasis on ecology, Details from: 926 N St Rear NW, Washington DC 20001 OR 202-842-3571

VIEWPOINTS, KQED's showcase of independent point-of-view works, seeks films & videos express "strong statements on important subjects", submit VHS or 3/4" tapes (1.5 hr length preferred), to: Greg Swartz, KQED, 2601 Mariposa St, San Francisco CA 94110, (415) 553-2269

Call For SHORT FILM & VIDEO, all genres, any medium, one to 60 min long, unconventional, signature work in VHS or 3/4" for first nat'l story, submit to: **EDGE Television**, 7805 Sunset Blvd Suite 203, Los Angeles CA 90046

Animation on The World Wide Web

by Byron Grush

It is difficult to do justice to a tour of animation sites on the World Wide Web because the Web is so volatile. It's an ever changing collection of individual sites scattered around the world with sites being added (and disappearing) every day. Animation is a popular subject on the Internet, and you will find Web sites devoted to archiving animation clips as well as sites promoting big and little production companies and on-line magazines. It's easy to get lost looking for information or interesting stills and movies to download.

A good starting point (at least we think so) is to log on to ASIFA Central's World Wide Web site at http://laotzu.art.niu.edu/asifa.html. (Note for beginners: type the full "URL" into the open box of your browser. After you've gotten the ASIFA Central home page, add it as a "bookmark" or "Hot List" item so you can easily get back to it). From there you can load our own "Hot List" of animation sites and "Search Engines" which will help you locate more sites.

As of this writing, the most popular browser seems to be Netscape, since it has many "extensions" built in to display those wacky backgrounds and blinky text lines Web authors love to use. You will need some good external "viewers" in order to look at Quicktime movies and AVI or FLIC files and hear the WAV audio files which can be downloaded. You should expect to spend a lot of time in the kitchen making sandwiches while some of these files transfer, especially if you are using a modem at 14.4 KB or even 28.8 KB data rates. Even with a machine directly on the Internet, many larger files can seem to take forever to load. And is it worth the wait? Sometimes yes, sometimes no. But the adventure of exploring this brave new web world is exhilarating and potentially addictive. It is the spirit of independence and empowerment to individuals which make the World Wide Web so important to our era. Say a little prayer to protect us from the freedom-fearing censorship wheedling blue-meanies out there that will try to suppress it.

Maintained by private companies, universities and government agencies who relay data over their lines the Internet was originally formed to protect sensitive computer networks against attack by foreign governments in time of war. The first Web software appeared around 1991 and Mosaic, a graphical "browser" client for the Web appeared in 1993. There are now thousands of Web servers in 84 countries. All the major on-line commercial services like CompuServe and America On-line have been providing WWW interfaces for their customers.

As you begin to discover and explore the Web you begin to see that Web "Pages" are merely documents which you request from remote sites which are downloaded to your own computer. There is an illusion of being "connected" but this is only true during the transfer. Sites are linked together by imbedding the addresses of documents found at other sites in the local pages. Written in a simple language called HTML, or hypertext markup language, authors can not only reference other documents, they can include them by using embedded links.

But back to our Animation Spots Page. First, of course, there's Frame By Frame (http://laotzu.art.niu.edu/fbfindex.html). We have started to post articles from Frame By Frame on the Web. So far, we have articles from Spring 1995, Winter '94/95, Fall 1994, and Spring/Summer 1994. We will be adding current issues and try to keep going back in time to include previous issues as well. Some animation magazines have started Web sites as well. fps: The Magazine of Animation on Film and Video can be found at http://www.cam.org/~pawn/fps.html. Also, the Animation Journal published by Maureen Furniss can be found at http://nexus.chapman.edu/animation.

Other ASIFA Chapters have started to use the internet. ASIFA Hollywood will be starting a Web site, and can be reached through E-mail at asifa@earthlink.net. ASIFA Canada/Vancouver has been organized by Leslie Bishko (bishko@cs.sfu.ca) and she has some really good information on her own Web pages at http://fas.sfu.ca/cs/people/GradStudents/bishko/personal/leslie.html. We've tried to post some general information about ASIFA (International) in What is ASIFA International? by David Erhlich found at http://laotzu.art.niu.edu/~asifa/asifaint.html and about our own chapter through What is ASIFA Central? at http://laotzu.art.niu.edu/asifa.html, Membership Form at http://laotzu.art.niu.edu/~asifa/membrfrm.html, and Midwest Animator's Conference and Retreat at http://laotzu.art.niu.edu/~asifa/confinfo.html. We also try to keep updating the Current Festival Listings at http://laotzu.art.niu.edu/~asifa/currfest.html.

There are many schools, particularly those with computer animation areas, which have Web pages offering a great deal of information. We've listed just a few: Rochester Institute of Technology, where Marla Schweppe teaches, at http://www.cs.rit.edu/~mks/CompAnim/index.html, The Center for Digital Multimedia at NYU at http://found.cs.nyu.edu/CAT/index.html, and my own experimental Web site, The Broomcloset at Northern Illinois University at http://laotzu.art.niu.edu/broomcloset.html. Also look for interesting things going on at Ohio State, University of Illinois at Urbana and many other schools. These can usually be found by searching for the main university Web site starting with http://www.clas.ufl.edu/CLAS/american-universities.html, a listing of American Universities.

Some companies with Web sites include Walt Disney, Curious Pictures, MCA/Universal, Silcon Graphics, Autodesk, Softimage, Rhythm & Hues, Universal Cartoon Studios, NewLine Cinema, and Chiat/Day. You'll just have to log onto our Animation Spots Page to get these addresses, I'm tired of typing! There's also a Disney

Picture Archive in Pittsburg at http://www.pitt.edu/~jmpst33/Shmo.html, and The Betty Boop Archive at http://www.phantom.com/~voidmstr/BettyBoopArchive.html . Vintage Ink and Paint on the west coast has a Web site at http://www.earthlink.net/~sworth/.

For an exploration of animation, I suggest search the Web by using one of the many "search engines" and indexing sites such as Yahoo at http://www.yahoo.com, or The Web Crawler at http://webcrawler.com/. Animation Indexes include Yahoo-Computers:Graphics:Animation at http://www.yahoo.com/Computers/Graphics/Animation, Thee Computer Animation Index at http://skynet.oir.ucf.edu/~suzan/companim/companm2.shtml, and Thant's Animations at http://mambo.ucsc.edu/ps1/thant/thant.html.

Let your fingers do the clicking by starting at the ASIFA Central Home Page. Don't be discouraged if some of the addresses have been changed or are not presently working, that's just the nature of the Web. I hope you will explore and enjoy and even contribute to the richness and diversity of the Animation on the World Wide Web.

ECOMEDIA Seeks Film & Video works for ecological screening series at the Blagden Alley Artscience Warehouse. All genres accepted; emphasis on ecology, Details from: 926 N St Rear NW, Washington DC 20001 OR 202-842-3571November 30, 1995 San Diego Film Festival—We are currently accepting video previews of film for our 1996 Festival. Between now and the end of November 1995 we will accept videos (any format) of feature of short films; animation and/or live action; fiction or documentary. Films must be either 16mm or 35mm married prints. Films must be no older than 1994 and never have been screened in San Diego before. There are six awards for excellence. The award for Best short Film includes a $1,000 cash prize. Detail from: rbaily@ucsd.edu OR San Diego Film Festival, Dept 0078 UC San Diego, 9500 Gilman Drive, La Jolla CA 92093 OR 619-534-7665 (FAX)

Blackchair Productions seeks films and/or videos by independent artists for ongoing screening in the Seattle area. Details from: witerain@nwrain.com OR Send clearly-marked submissions of anything to: Blackchair Productions, 2318 Second Av #313-A, Seattle WA 98121 (include an SASE if you want your tape returned)

Money For Women/Barbara Deming Memorial Fund Inc, open to individual feminists in the arts, grants up to $1,000, applicants must be citizens of US or Canada, information available from: Money For Women, Box 40-1043, Brooklyn NY 11240-1043

The Seventh Annual Indiana Film & Video Festival: CALL FOR ENTRIES. Sponsored by the Indiana Film Society, the Indiana Film & Video Festival recognizes and awards the works of independent film and video makers in and from Indiana and its neighboring states Illinois, Kentucky, Michigan and Ohio. The competition is open to independent film and video makers, professional, amateur, and student artists. For more information, contact: THE INDIANA FILM & VIDEO FESTIVAL, c/o The Indiana Film Society, 820 East 67th St, Indianapolis IN 46220, 317-255-2464 OR TMORRIS@GANDLF.UINDY.EDU

The eighth annual Virginia Festival of American Film, to be held October 26-29, 1995, announces its annual call for film entries. The VFAF features independent films among a diverse variety of classics and feature premieres, and invites filmmakers to participate in stimulating discussions with academic and general audiences. Filmmakers such as Ross McElwee, Christine Choy, Mark Rappaport, and Su Friedrich have participated in past years. The Festival is soliciting 16mm and 35mm films, of all genres and lengths, completed after August 1994. Submissions must address the 1995 theme: U.S. and Them: the Cross-Cultural Politics of American Film, or related topics (including travel, exile, immigration, war, tourism, diasporas, ethnography, international spies, interplanetary aliens). Entries, on VHS or 3/4" tape. Contact for entry form: Virginia Featival of American Film, 104 Midmount Lane, Charlottesville VA 22903 OR 800-UVA-FEST OR FILMFEST@virginia.edu

Third Annual New York Digital Salon 1995, Call for Entries, Computer Animations, Catalog Essays, Gallery Artworks, Net-Works, details from: binkley@sva.edu OR http://www.sva.edu/salon/info.html OR Timothy Binkley, New York Digital Salon, School of Visual Arts, 209 E 23rd St, New York NY 10010

CALL FOR ENTRIES, **European Media Art Festival,** Postfach 18 61, D-49008 Osnabruck, Germany, 49(0)5 41 2 16 58 OR 49(0)5 41 2 83 27(FAX) OR emaf@bionic.zer.de OR http://EMAF.NDA.NET/nda/emaf 950401 Academy of Motion Picture Arts & Sciences Annual Student Film Awards, 8949 Wilshire Blvd, Beverly Hills CA 90211, (310)247-3000, (310)859-9619(FAX)

Black Entertainment Television seeks films & videos by black independent makers, directors, producers for 1/2 hour weekly show, info: Screen Scene, BET, 1899 9th St NE, Washington DC 20018, (202)636-2400

90'S CHANNEL, embracing controversy & search & or programming & that offers fresh approaches TV, welcomes tapes for submission. Details from: The 90's Channel, 2010 14th St #209, Boulder CO 80302 OR 303-442-8445

ASIFA CENTRAL
frame by frame

c/o Byron Grush
720 Prairie Avenue
Naperville, IL 60540 USA

Frame By Frame is now on the World Wide Web!

ASIFA Central Home Page
http://laotzu.art.niu.edu/asifa.html

Frame By Frame Home Page
http://laotzu.art.niu.edu/fbfindex.html

Frame By Frame is the Quarterly Publication of ASIFA Central the Midwest Chapter of l'Association Internationale du Film d'Animation

General correspondance and Membership Information:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

Conference information:
ASIFA Midwest Conference
c/o Marla Schweppe
762 Elmwood Terrace
Rochester, New York 14620-3716

Quarterly submissions:
Frame By Frame
c/o Byron Grush
720 Prairie Ave.
Naperville, IL 60540

join ASIFA Central!

Membership Form

- ☐ $20.00 General
- ☐ $40.00 International (includes General)
- ☐ $250.00 Corporate Sponsor
- ☐ $12.00 Student (General only)

Name _____
Street Address _____
City, State, Zip _____
Voice Phone _____
Fax _____
E-Mail _____

send to:
Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

WINTER SPRING
ASIFA/Central NEWS LETTER

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

ASIFA/Central Conference & Retreat 1995

ASIFA/Central Conference and Retreat

April 25-27, 1997 ***by Jennifer Eldred***

Everyone has their own idea of what signals the arrival of Spring it might be seeing the first robin or the first day you don't need a coat. For me, and several other Midwest animators, it's the arrival of the Annual ASIFA/Central Conference and Retreat. The conference is a wonderful way for animator's to come out of hibernation. If you would like to showcase your completed animations or storyboard ideas, there's no better audience than a group of people who truly care about the art of animation. Activities are in the works including awarding the 1997 Helen Victoria Haynes World Peace Storyboard Contest winner (see page 8 for details). The Annual Cookie Welcome will be on Friday night and open screenings are planned throughout the weekend. Members of the ASIFA/Central Board will be there to share their vision for ASIFA/Central's future. In addition there will be discussions and anijammin'. Come see what happens when dozens of animators work on the same piece. So make your reservations and help us spring into Spring!

See pages 3 & 4 for more information on location, rooms & registration.

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Freelance Writing Agreements for Television

by Pamela A. Schechter, Esq.

Over the last several years, there has been a boom in animated television production. Many of my clients have been hired as freelance writers for various series and one time projects. Although some of the projects only last for a short period of time, I always demand that my client receive a Writer Employment Agreement. These agreements are not complicated but affect your rights in a very significant way.

The first part of the agreement usually outlines the parties to the agreement. The parties often consist of a production company and the animator the company is hiring to perform writing services. In addition, the type of project and the writer's responsibilities are described in great detail. For example, if the writer is being hired to work on a television series, the name of the series and the number of episodes is listed. The services for a television series often described in the agreement are developing the concept and writing and delivering a certain number of scripts. The services are subject to the approval of the producer of the series or another executive in charge of the production.

The number of different drafts of the scripts the writer will have to create and the date each draft must be delivered to the production company should be clearly delineated in the agreement. This is an aspect in a writer's agreement that is always carefully negotiated.

The length of time the animator will be working on the project should be clearly defined. Usually, the work begins on the date of the agreement and ends at an open date in

continued on page 3

Attention all Animators,

ASIFA/Central is looking for Speakers and Demonstrators to attend the 1997 ASIFA/Central Conference and Retreat. The theme of this years conference is "Opportunities Expo."

We are currently gathering information from "big" and "small" companies on portfolio building and job opportunities in animation.

If you are willing to offer advice on the skills your company looks for in a portfolio and would like to attend the conference, please contact ASIFA/Central by email at asifa@asifa.org or, if you can't make it to the conference but would like to post your job openings contact us and we will post your companies openings on our bulletin board.

In addition to portfolio building ASIFA/Central is looking for people willing to demonstrate their animation techniques, or software savvy. If you have professional experience with:

Adobe Photoshop	Stop Motion
Adobe Illustrator	Computer Animation (2-D & 3-D)
Adobe After Effects	3-D Modeling
Macromedia Extreme 3-D	2-D Design
Macromedia Director 5	Multimedia Interactive Design

We would love to schedule presentation time at the conference for you.

ASIFA/Central is also looking for undergraduate and graduate school demo reels and admission qualifications for viewing and discussing at the conference. Some of the schools participating to date will be:

Grand Valley State University	*Rochester Institute of Technology*
Northern Illinois University	*Savannah College of Art & Design*
Ringling School of Art & Design	*School of Visual Arts*

If you would like your high school, college or university's reel to be shown please send it to:

ASIFA/Central
c/o Deanna Morse
School of Communication
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

Looking forward to seeing you all at this years retreat!

Jennifer Eldred
(Retreat Coordinator)

ASIFA/Central

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Mary Lou Haynes- morgpk@aol.com

Newsletter Design & Guest Editor, 1997 Retreat Coordinator
Jennifer Eldred

Website:
http:/www.asifa.org/animate

E-mail:
asifa@asifa.org

ASIFA/Central Conference:
April 25-27, 1997

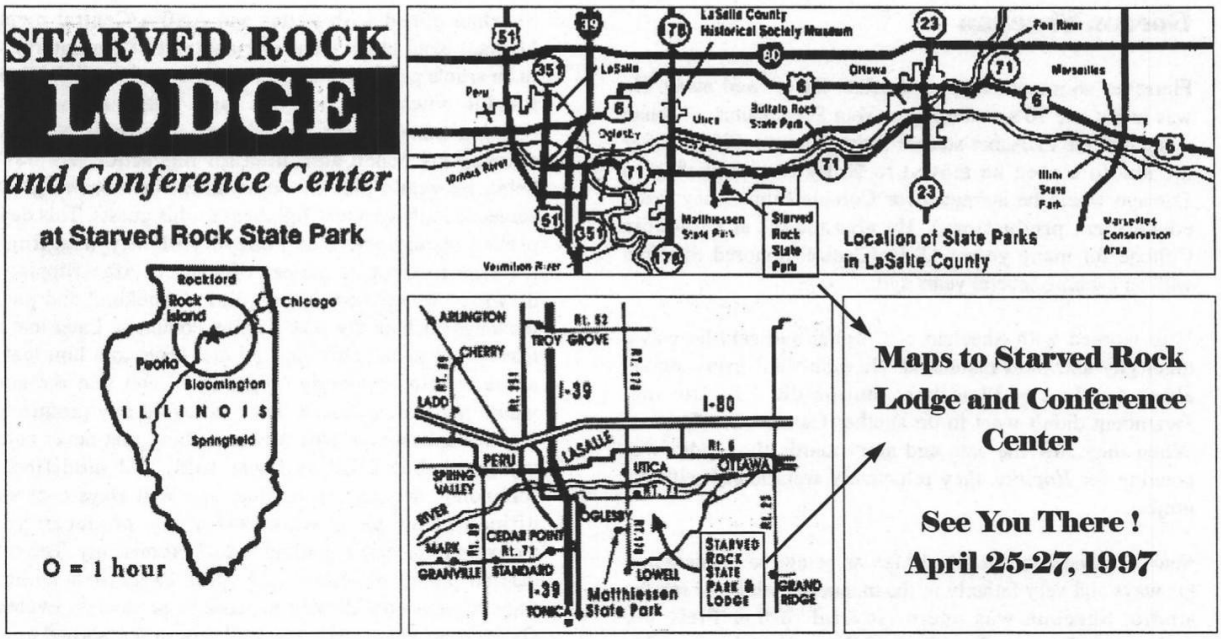
To contribute or volunteer contact:

Deanna Morse:
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail:
ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check payable to ASIFA/Central to the above address.

Printed in the U.S.A on recycled paper.

Time to get on the Road Again and Head to the ASIFA/Central Conference and Retreat!



Freelance Writing Agreements continued from page 1

the future at a mutually agreed upon time or when all of the services that the writer must provide are completed.

Compensation amounts are also an important issue to be negotiated. Usually, writers are paid a certain amount per completed script. In this situation, the writer does not receive the money until a completed script is delivered to and accepted by the production company.

Depending on the type of project, the production company sometimes wants to have the right to option the writer's services in the future. For example, if a television series has the potential to be renewed, the production company will want the exclusive option to have the animator write for the next season. Usually, the production company has to exercise the option within a certain period of time and for a definite amount of compensation.

In most agreements, the way in which the production company notifies the writer that it is exercising the option is clearly described.

One of the most important clauses in a writer's agreement is the credit clause. Most production companies will promise to give a writer a specific credit such as "Written By." However, it is unusual for the production company to promise where exactly the credit will be placed or the size of the credit. The production company usually has complete discretion in this area.

Because the writer is a freelance employee, the production company will have an extensive clause acknowledging that all of the material created for the production company belongs to the production company. This is usually called a work for hire clause. The writer states that the production company is the author and owner of all of the scripts that the writer has developed. In addition, to protect itself, the production company has the writer assign all of his rights in the script to the production company. The production company also requires the writer promise that the company can change the scripts in any manner it wants.

To further protect itself, the production company will state that it has no obligation to use, produce or exhibit the work the writer creates. It's only obligation is to pay the writer for the work he has completed.

Although a freelance writer's employment agreement is not usually complicated, it is important to have an entertainment attorney review and negotiate the agreement for you. The deal may be simple, but you must always protect yourself and make sure you are getting the compensation, credit, and terms in the agreement that you deserve.

Pamela A. Schechter is an entertainment attorney working in New York. For questions and comments contact her at 212.692.7867

In Remembrance...

Gordon Sheehan

Fleischer animator Gordon Sheehan has passed away. He was in his late 70's according to Veto Stasiunaitus. Sheehan worked at the Fleischer studios throughout the 1930's. After the studio closed he moved to Hollywood and then to Chicago where he animated for Coronet Films (they made educational productions). He also taught at Columbia College for many years. ASIFA/Central honored Sheehan with an evening several years ago.

Veto worked with Sheehan at Coronet and said he was a quiet guy and mild mannered. He didn't tell many stories about his days at Fleischers, but he did tell Veto that Paramount didn't want to do another feature after *Gulliver.* When they saw the sets and storyboards the studio was creating for *Hoppity*, they reluctantly went ahead with the project.

Veto said Sheehan described Max as being old fashioned in his ways and very fatherly in the manner in which he ran the studio. Sheehan was one of several former Fleischer animators who were less fond of Dave. He told Veto that Dave took too much credit for the work of other staff members. He was not alone in making that comment.

Sheehan talked with writer and ASIFA/Central member Leonard Kohl about his career and part of that interview is in an article published in 1995 in *Popeye*, the official Popeye fanclub news-magazine. He said, "Dave Fleischer was showing some visitors around the studio one day as I was drawing my pencil animation for this action. As was his habit, he would pick up some animator's drawings from someone in the group, 'flip' them for his guests. This day, he picked up my scene of Popeye violently wiggling his posterior to extricate the can of spinach. After flipping my drawings, he seemed to get a little 'shookup,' and put my drawings back on my desk without comment. Later that day, Dave Tendlar, the director, told me, Dave told him that my scene was too violently 'suggestive' and that the action would have to be 'toned down' to avoid any promiscuous sexual implications. This was something that never entered my mind, but I did as I was told, and modified the 'offending' actions. At the time, the Will Hays censorship office had the pants scared off movie producers (even cartoon producers) regarding sexual promiscuity. The office carried plenty of 'clout' and could exert their authority sometimes at considerable expense to producers. Evidently, Dave Fleischer was well aware of this, in 'censoring' my animation."

-reprinted from ASIFA/San Francisco newsletter

Louise Beaudet (1927-1997)

Louise Beaudet, President of ASIFA-Canada for 15 years, animation curator and programmer at the Cinematheque Quebecoise and a close friend of so many of us around the world, died on January 2nd in Montreal. She last served as Honorary President of the '96 Ottawa Animation Festival where she presented a wonderful selection of gems from the Cinematheque Quebecoise Collection.

I first met Louise in 1981. She was sitting on the patio outside of the old Annecy Casino sipping a glass of white wine with a few male admirers and she graciously invited me to sit down. After pouring me a glass, she asked me what I had thought of Paul Driessen's new film. I remember that in the first blush of wine to my cheeks, I uttered a few words of what I naively thought passed for wisdom. Louise gently smiled, placed her hand on my arm and said: "But my dear, surely you noticed that..." And she launched into one of the most thoroughly perceptive analysis of a film I had ever heard at a festival. Awed, all I could do was bring the glass to my lips and nod appreciatively.

Now, 15 years and a number of glasses of wine later, I am still a bit awed by this wonderful lady, by all the energy and charm she mustered to put together the 1982 Art of Animation show at the Montreal Museum of Fine Art (I say "charm" because who else but Louise could have talked the Czechs into parting with their whole Trnka collection!), by all the wonderful shows she single-handedly organized at the Cinematheque Quebecoise, by her leadership of ASIFA Canada and by the professionalism and warmth with which she would always receive the visiting animators I would bring to her through the years. More than anyone I know in our family of animation, Louise represented the nobility and purity to which we all aspire. She was always honest with others and with her own ideas, and she continued to fight hesitatingly and vigorously for what she felt was the highest form of our art. Thank you, Louise, for what you have done for all of us. We hold up our glasses and toast you in all of our languages, and I can hear you saying, "But my dears, I thank all of you for what you have done for animation! I've done nothing." Well, Louise, you've done everything and we love you.

-David Ehrlich ASIFA-International VP.

ASIFA/Central Conference & Retreat
Tentative Schedule

Friday, April 25

Registration	7:00pm-7:30pm
Annual Cookie Welcome	7:30pm-9:00pm

Saturday

Registration	9:00am-9:30am
Presentations	9:30am-11:00am
Lunch Break	11:00am-1:00pm
Presentations continue	1:00pm-2:00pm
Board Meeting	2:00pm-2:30pm
Anijam begins	2:30pm-5:00pm
Hiking	3:00pm-5:00pm
Dinner Break	5:00pm-7:00pm
Awarding Helen Victoria Haynes Storyboard Contest winner	7:00pm-8:00pm
Open Screenings	8:00pm- midnight

Sunday

Screenings continue	9:00am-12:00am

Deadline for Spring ♦ Summer Newsletter Submissions

May 15, 1997

Where Your International Dues Go...
by David Ehrlich, International V.P.

I'd like to open up an interactive discussion about international membership benefits. Please feel free to respond through letters to the editor, which will be published as space permits.

The international portion of your ASIFA membership is $20, which goes directly to our Treasurer in Montreal. It pays for four issues of the ASIFA NEWS, sent to you airmail; other publications like a Calender and the Halas Memorial Booklet; your admission to ASIFA parties at animation festivals; free or reduced admission to animation festivals; free access to the Employment Databank in Prague; and a school list that promotes your school, while offering needed information to prospective students.

The International also benefits the national and regional ASIFA chapters by facilitating shows of touring international animators and films from the Archive; by publishing articles from their local newsletters (helping to promote their work abroad); by providing information on festivals and other animation events; and by answering all queries put to international board members. ASIFA also assists the festivals in suggesting and securing retrospectives, offering mailing lists and further promoting their work. Finally, the ASIFA Website* should be operative this month, offering members and non-members alike international information and linkages.

Many of you may not feel these benefits are particularly relevant to you. If so, let us know what else ASIFA could do that might be of more value. If you appreciate some of the things we do, let us know that as well. This is a membership organization and we represent and are responsible to you, the members.

***http://www.samson.hivola.no:8000/asifa**

International Questions
by David Ehrlich, International V.P.

Why is one-third of the news in Russian? Couldn't you save money just xeroxing a special Russian edition for Russian readers?

Yes, we could save about 1/4 of the cost of the News. The Executive Board has discussed this many times, but ultimately, we've come to the conclusion that tradition and history supersede economics. When ASIFA was founded in 1960, it was written into the original charter that the organization would be tri-lingual (French, English and Russian) and that all major ASIFA publications would be tri-lingual. Even though the majority of our readers read the English section of the news, ASIFA wants to continue to make the statement that we are an international organization that crosses all borders. The reinforcement of that statement has so far seemed worth the added expense.

Do our membership dues go to pay salaries of Executive Board Members?

The Treasurer and the President each can be reimbursed up to $1000/year for expenses (phone, fax, mail etc.) when they submit receipts. They often do not do so. The Secretariat in Zagreb, which, as a full-time job, does all the administrative work for ASIFA throughout the world, is paid an honorarium of $5000/year and can be reimbursed additionally for up to $2500 in expenses. All other Board members work pro bono, covering their administrative expenses and travel out of pocket.

If ASIFA information is going to be available to everyone on the new website, why should I pay $20/year to get it?

Good question! We thought about this quite a bit. There are still a number of benefits to ASIFA members that do not have to do with "information". I addressed these in the first column, and for the rest of the year, I'll be describing ASIFA's activities in more detail. For now, it seems necessary to point out that ASIFA is a service organization. It serves to unite animators throughout the world by means of the ASIFA Animation Festivals, its publications, its educational programs and its general promotion of animation. Whatever benefits you may personally receive for your $20, you are helping to further the art for others.

Production Insurance

by Pamela. A. Schechter, Esq.

When you are given the chance to make an animated film or television series, it is a very exciting opportunity. But, it is a situation that can put an animator in legal jeopardy. Because of this risk, it is prudent for an animator to obtain production insurance. However, many of my clients have been unclear about the differences between the types of production insurance. To start the new year right, I will try to clear up the confusion and describe the various insurance coverages that are applicable to animators.

Prior to the start of any animated work for television or film, a production company should obtain a package of production insurance. There are insurance companies and brokers that specialize in providing policies for the entertainment industry. It is wise to select these companies when purchasing the insurance for an animation project. These experts will be able to obtain the broadest amount of coverage at the most competitive rates.

Insurance packages for animated works usually consist of the following types of policies:

Errors and Omissions Insurance:
This insurance is also called E & O insurance. It protects the production company from legal liabilities such as libel, slander, copyright and trademark infringement. Once a production company is sued for any liability covered under the policy, the insurance company provided legal defense within the monetary limits of the coverage. The policies usually last from one year to four years and the premiums are in the range of $2000 to $8000 per year. On a side note, if any of my clients are working as independent contractors or employees on an animated production, I always demand they be named as an equal additional insured under the production companies Errors and Omissions insurance policy for the project. This is a clause that must be delineated in any employment agreement.

A production company must promise the insurance company that it has obtained the rights to use all of the elements in the film or television production. This promise is made in the application for Errors and Omissions insurance. The application is complicated and production companies usually need the advice of an entertainment attorney when filling it out. In order to render proper advice, the attorney must screen the final version of the production to be fully informed in order to help complete the insurance forms. In some cases, the attorney is required to sign the insurance form acknowledging that his client has complied with the clearance requirement for the production elements.

Film or Videotape Negative Insurance:
This policy insures the film or videotape negatives or any other original elements of the production from any damage. If any of the elements are damaged, they are covered for the amount up to the total of the production budget.

Faulty Camera, Raw Stock and Processing Insurance:
If there is any camera malfunction, defective film or videotape, or damage caused by the lab during the processing of the elements, this insurance policy will cover the cost to the production company of repairing or reshooting the film or video.

Equipment Insurance:
This insurance policy covers any damage to equipment owned or rented by the production company.

Disability Benefits:
Many states require employers to provide disability benefits for workers whose injuries occur while on the job. The amount and type of benefits vary from state to state and this insurance package covers the production company if it has to provide disability benefits to an employee.

Workmen's Compensation:
This policy provides coverage to the production company when it has to provide workmen's compensation to an employee. Like disability benefits, this coverage is for any injuries that occur to an employee while performing his/her job.

Independent contractors working for a production company might qualify for both workmen's compensation and disability benefits.

There are many other types of insurance policies that can be obtained by an animation production company. However, the coverages listed above are the policies that most companies obtain. The best time to consult with an insurance company or broker that specializes in the entertainment industry is at the beginning of the production process. It is at this time that the production company should also obtain the advice of an entertainment attorney about procuring production insurance.

Coming in Spring/Summer Issue:

- **Review of ASIFA/Central Conference and Retreat.**

Pamela A. Schechter is an entertainment attorney working in New York. For questions and comments contact her at 212.692.7867

2nd International

Helen Victoria Haynes

WORLD PEACE

Storyboard & Animation Contest

You could WIN $500!

Selected Computer Software/Hardware for 1 year!

Free '98 ASIFA/Central Conference Registration & LODGING!

RULES:

1) Draw a storyboard depicting your vision of how we can achieve *WORLD PEACE.*
2) Attend the 1997 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL., Saturday April 26, 1997.
3) At the conference on Saturday night deliver a 5 minute presentation of your storyboard to contest judges.
4) Document your progress periodically throughout the year in the quarterly ASIFA/Central Newsletter, *FRAME by FRAME.*
5) Attend the 1998 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL.
6) Screen your completed animation. The completed animation MUST be hand delivered by the winner to next year's Conference for screening.

PRIZES*:

The **$500** and computer prizes are intended for the winner as 'seed' money to develop, document and complete this animation based on the specific theme of *WORLD PEACE.*

ELIGIBILITY:

Students attending High Schools, Colleges and Universities worldwide are eligible **ONLY**! One storyboard per student, per year. Multiple students may collaborate with winner to complete the animation for next year's screening.

DEADLINE/AWARDS CEREMONY: April 26, 1997

Winner **MUST** be present at the 1997 & 1998 ASIFA/Central Conference at Starved Rock Lodge, UTICA, IL.
Prizes will be awarded to the winning student at the Conference on Saturday evening.

JUDGING:

One(1) winner **ONLY** will be selected on the basis of creativity, organization and clarity of storyboard and presentation. Storyboard must focus on achieving *WORLD PEACE.*

Winning storyboard will not be returned, so photograph or photocopy your entry.

Judges are comprised of the ASIFA/Central Board and M.L. Haynes.

DECISION OF JUDGES IS FINAL. GOOD LUCK!

*Note: Software & Hardware are loaned to the winner for 1 year and must be returned at next year's ASFIA/Central Conference. The 1998 winner will 'inherit' the software/hardware from the 1997 winner, and so on.

2nd International

Helen Victoria Haynes

WORLD PEACE

Storyboard & Animation Contest

APPLICATION

STUDENT NAME: _____

STUDENT ID: _____

STREET ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: ( ) _____

SCHOOL NAME: _____

SCHOOL ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: ( ) _____

E-MAIL: _____

INSTRUCTOR'S NAME: _____

DEPARTMENT: _____

INSTRUCTOR'S SCHOOL ADDRESS: _____

CITY: _____

STATE: _____ ZIP: _____ PHONE: ( ) _____

INSTRUCTOR'S E-MAIL: _____

I agree to use the contest prizes to develop and complete a short (5 minutes or less) animation to present at next year's ASIFA/Central Conference.

I further agree to return all the items indicated below, to the ASIFA/Central Board at next year's ASIFA/Central Conference.

SIGNATURE: _____

DATE: _____

All 12 items are to be returned to the ASIFA/Central Conference next year. Please Handle with CARE!

WACOM GRAPHICS TABLET with ERASING ULTRAPEN
FRACTAL DESIGN ART DABBLER II PLUS RESUME MAKER
L.L. BEAN'S DELUXE LEATHER-TRIMMED CONTINENTAL RUCKSACK, INSCRIBED PAX (PEACE)
Z-REST INSULATED GROUND PAD
LIGHTWEIGHT POLARFLEECE RECTANGULAR BAG & EMERGENCY INSULATING BLANKET
BEAN'S PAC-JAC JACKET & 9-POCKET CARGO VEST
UNSHRINKABLE BACKPACKER'S T-SHIRT
TEC20 WATERPROOF HALOGEN FLASHLIGHT
SUUNTO BASIC A1000 COMPASS

For more information please contact:
M.L. Haynes, International Contest Coordinator
World Peace Storyboard & Animation Contest
ASIFA/Central 1997 Conference & Retreat
asifa@asifa.org or morgpk@aol.com

A Note from George Allez...

I am an animator from Madison, Wisconsin, recently turned 60. I am want you might call semi-retired, which means among other things that my 16mm Oxberry Filmmaker stand is idle much of the time. During my 30+ years as an animator, I have had numerous occasions to help beginning animators get their ideas on film and I enjoy doing so. Some were University of Wisconsin students, some not. I am willing to provide the resources of my studio to animators who want to experiment with and learn about the medium. I will do this at a small fraction of commercial rates: 20-25% to cover electricity, wear and tear, etc.

This is not available to commercial projects or those with substantial outside funding. It is intended to facilitate self-financed and experimental projects.

My stand has both 28mm and 55mm lenses with follow-focus capability. The former covers fields from 20" to 1.75" while the 55mm will cover from a 10 field to 1:1 size, that is, it can easily shoot areas within a 35mm transparency.

I also have basic filmmaking equipment: cel punch, hot splicer, gang rewinds, four gang synchronizer with two sound reading heads, viewer, projector, etc. In addition, I have a marvelous program (developed by a friend) for calibrating camera movements, using a Hewlett-Packard calculator. It will print out the camera stand coordinates frame by frame for field, north-south, east-west, and rotation. It will incorporate tapers (or fairings) of any length at either or both ends of the move; if both ends, the tapers may be of different lengths. It will program zooms on either linear or an exponential track; if the exponential track is chosen, it will allow the other three moves to be exponential as well, or left linear.

I also have both 16mm and 35mm Mitchell cameras, which are set up for single frame operation. I use these mainly for time-lapse work (which I regard as an underexploited cousin of animation), but they could be used to shoot single-frame three-dimensional sequences such as pixilation, etc.

To use my stand means, of course, that you must come to Madison, but I am willing to shoot your artwork for you if you are experienced or knowledgeable enough to supply lucid instructions- exposure sheets are especially welcome.

If any of you find this potentially useful, please contact me by email. (nikallez@itis.com)

Classified Ads

If you have an event, festival or inquire send it to us.
ASIFA/Central has the right to accept or reject submissions

Joel S. Bachar is currently seeking indie films, video's, digital video, anime, etc. for a monthly screening entitled "Independent Exposure." He is accepting other types of animation for consideration in his other programs. Contact Joel S. Bachar, Blackchair Productions
"Independent Exposure,"
Seattle Independent Film & Video Consortium
2318 Second Ave., #313-A, Seattle, WA 98121
joel@speakeasy.org or http;/www.speakeasy.org

The World Animation Celebration, March 24-30, 1997, is being held at Los Angeles' famed Civic Center. For more information contact: Animag@AOL.com or http:/www.animag.com

Ringling School of Art and Design is looking for an Animation Professor. Must have M.F.A. or M.A or related degree in animation. This is a full-time position teaching 3 courses per semester. Starts August, 1997. Contact Yasmin Forlenza, Ringling School of Art & Design, 2700 North Tamiami Trail, Sarasota, FL 34234
email: yforlenza@rsad.edu

Annecy. May 28-31, 1997

The 1st International Animation Expo '97 Seoul, Korea.
July 25, 1997- August 3, 1997

2nd Annual Helen Victoria Haynes World Peace Storyboard & Animation Contest. April 26, 1997
See official entry form on page 8

Animation World Network provides global access to information on all facets of animation.
Contact http:/www.awn.com to see what it's all about.

Check out the ASIFA/Central Website at
http:/www.asifa.org/animate

This issue was guest edited by:
Jennifer Eldred
Logo and Design:
Jennifer Eldred

Frame by Frame is a quarterly publication of ASIFA/Central.

Remember to register for the 1997 ASIFA/Central Conference & Retreat.

Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
c/o Deanna Morse
ASIFA/Central
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

FALL 1997

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1997

Diversity Programming and Distribution: Leo Sullivan, Animation Pioneer

An Essay *by Adwoa X. Muwzea*

The creative, technical and ideological development of animation grew from the world of newspaper strips and comic books. However, there has been an incredible void in the ethnic diversity of comic strips, books, and animated films. The absence and misrepresentation of values, experiences and world views from communities that endure outside of the mainstream are stark. Some of the most popular, animated, film and television programs today include, from the Disney Studio, The Lion King, Pocahontas, Aladdin and now Hercules. Some of the most popular television programs include Ren and Stimpy, Beavis and Butthead and, from the Warner Brothers Studios, Animaniacs, Tiny Toon Adventures and Batman. Many of these programs have no Native American, African American, Asian or Latino characters represented. When the program does depict characters from an ethnic group besides Euro-American, such characters are always presented outside of the represented group's own self-image.

> "The mainstream world of children's programming, essentially, has a void in the development of programs for African American children and youth."

The mainstream world of children's programming, essentially, has a void in the development of programs for African American children and youth. There are a few examples of efforts to add diversity to media intended for young audiences though. A team of African American artists from Texas began distributing Sun Man in the early 1990s. It is one of the only comic book series where an African American superhero is the primary character. Sun Man's storylines are carved from a cosmology that is African

Leo Sullivan continued on page 3

Laboratory Processing Agreements

by Pamela A. Schechter, Esq.

When you are ready to start sending your film elements to the lab for processing, it is a very exciting time. However, before you can start to see the finished product, you are probably going to have to sign an agreement with the lab. This agreement defines the rights and obligations between the filmmaker and the lab processing the film.

In the majority of processing agreements, the film elements are broadly defined and usually include any film materials such as negatives, sound tracks, videotapes and film prints that may be developed by the lab. The lab will try to limit the liability it has to the filmmaker regarding the elements. For example the lab usually assumes no responsibility for the type of material that it uses, the services it provides or the condition of the finished product it turns over to the filmmaker. The lab will only replace unexposed film raw stock if any of the film elements are lost, destroyed or damaged through the negligence of lab employees. The filmmaker will not receive compensation for the value of the contents of the lost or damaged film elements.

Payment for the labs services is usually due within thirty days of processing. If the

Lab Agreements continued on page 4

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Letter from the Editor... *by Jennifer Eldred*

Welcome to another edition of Frame by Frame! Man, what a summer it was so let me tell you what we have on tap for you in this edition. Deanna Morse, our chapter President, recently attended the ISEA Conference in Chicago and will bring us up to date on happenings in the art world. I myself took a trip to LA to attend SIGGRAPH '97 so be sure to check out these articles and much much more.

Since this will be the last edition sent out before the end of the 1997 membership year be sure to renew as soon as you turn to the last page. Renewing is as easy as filling out the renewal form on the back of this issue and sending in your renewal fee. All membership rates will remain the same for the 1998 membership year but please remember that all memberships for 1997 expire on December 31, 1997 and all renewals begin on January 1, 1998. It is in the best interest of our members to renew early and escape the risk of missing our first 1998 Frame by Frame issue. ASIFA/Central appreciates your support and looks forward to continuing as a vital organization that helps connect midwest animators in 1998.

As a way to keep up with current and new members a 'Members News' column has been added to Frame by Frame. Please feel free to drop us a line and let us know what you've been up to.

During the 1997 membership year ASIFA/Central implemented several new benefits and hopes that every ASIFA/Central member will take advantage of our new ASIFA/Central reel. Our reel is intended to showcase the work being created by Midwest animator's. See page 8 for information, deadline and submission forms.

ASIFA/Central is an all-volunteer organization and we welcome your input. Send us your press releases, graphics, articles or items of interest for our newsletter.

Although the Fall Season has arrived and the leaves are changing colors its not to early to think Spring and make your reservations for the 1998 Annual ASIFA/Central Conference and Retreat April 3-5, 1998. Reservations can be made by calling Starved Rock Lodge at 1.800.868.ROCK. Ask for the rooms set aside for ASIFA/Central. Early registration is encouraged as ASIFA/Central continues to grow! Book your cabin now and get ready for the best retreat yet!

As a reminder it's never to early to propose a workshop, discussion, paper or panel for the 1998 conference and retreat. Several items regarding the conference will be released in the next edition of Frame by Frame. Contact us early so we can spread the word.

I'd like to thank this months contributor's Adwoa Muxzea, Deanna Morse, Dave Ehlrich and Pamela Schecther, with drawings from Jim Middleton's Animating Apothecary. As a side note, Frame by Frame is looking for contributing writers. If you have an article, paper or interview idea please send inquiries or completed articles to ASIFA/Central. ASIFA/Central has the right to accept or reject submissions.

Happy Halloween!

Jennifer Eldred

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/*Central* Volunteers and Project Leaders

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Website:
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E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 3-5, 1998

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
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To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

Leo Sullivan continued from page 1

American. The series struggles to survive. Stores like Toys-R-Us, in a controversial decision, banned the publication from their shelves, claiming that the stories are too violent.

Today, public television represents diversity through such programs as Sesame Street and Reading Rainbow. They have, on occasion, not only been able to represent a diversity of central characters in their programming, they have also been able to represent the values and world views of specific ethnic groups. Reading Rainbow is a strong example of programming that children can relate to from a variety of ethnic perspectives.

"Leo Sullivan, an African American animator and entrepreneur, is a pioneer in the field of animation and educational media."

Last year HBO premiered "Happily Ever After, Fairy Tales for Every Child." The program has strong input and direction from Bruce Smith. Smith directed "Bebe's Kids," the first feature length animated film from an African American director. The focus of Bebe's Kids' humor was carved from Black life in the United States. HBO's Happily Ever After is devoted to telling traditional folk tales from a variety of ethnic perspectives. The program is a rare example of diversity in media for children. Neither PBS or HBO programming goes without criticism, but they are among the few broadcast or cable programs that ever address ethnicity honestly.

Another example of diversity in animation and educational media for children precedes the work of Smith and comes from the community of independent film and video production. Leo Sullivan, an African American animator and entrepreneur, is a pioneer in the field of animation and educational media. Sullivan began his career at Chouinard in 1961. (Shin-ard' is now named Cal Arts. The college's history is tied to the training of Disney animators.) At any rate, Sullivan may well be the first African American to be inducted into the UCLA Archives as an American animator. His career spans a rich and active 30 year period. He has worked for most of the major studios, including Warner Brothers, Hanna Barbara, Filmation and DIC. He worked at every level of the cel system, from assistant animator to director and supervisor. Sullivan also did a two year stint overseas, managing production activities for Pacific Rim Animation in Hong Kong, between 1989 and 1991.

As early as 1964, Sullivan formed his own production studio. His studio was active for 10 years before the demand for educational videos dried up and he closed shop. However, by 1992, Sullivan and his business partners reopened their doors to resume multimedia production and distribution of animated and educational videos. Sullivan is self-publishing and distributing his work to national markets. His work as an independent animator is one of the rarest examples of media today that is specifically directed to entertain and educate African American children.

Sullivan's determination to provide programming for and about his community, with few peers or role models to follow, deserves attention. There is a plan afoot now to research and publish a biography on Sullivan. The plan includes a Detroit to Los Angeles telephone interview, to learn first hand of Sullivan's pioneering efforts in animation and his independent spirit as an entrepreneur. The project began in 1994, but was delayed. This essay is the first in a series of articles that are based on a June 1997 interview with Sullivan. The biography will include archival materials from Sullivan's personal collection of sketches, drawings, cels and digital images, and will focus on three primary areas:

1) Background, early years at Chouinard and in the industry
2) The middle years and first entrepreneurial efforts,
3) Present and future activities and projects.

An edited version of the interview is intended for publication in professional venues. The project is still being developed for presentation at the ASIFA Central and UFVA conferences in 1998.

Specific areas of discussion for the biography will include Sullivan's work on the Fat Albert series, his family background, overseas activities, new media, his work at Bob Clampett Studios with The Beany and Cecil Show, the 1960s and 1970s, his civilian activities producing for the U.S. Defense Department's Motion Picture and Television Service, his work training other animators and his educational and entrepreneurial activities.

Undoubtedly, this is a long range project. This research project brings Sullivan into the spotlight with other pioneering animators. He was active at a time when the craft was not new, but the participation of African Americans in the industry was overshadowed by the national struggle for civil rights in Black communities. Further research into the work of this professional American animator, would extend to viewing more of his work, researching his collection of cels and sketches from studio work, viewing UCLA's archival references to his work, as well as the archives of Chouinard, where he began his professional training. **- Adwoa Muwzea**

Any one with information supporting this research project on Leo Sullivan please send it to Adwoa Muwzea c/o ASIFA/Central.

Continued from Processing Agreements on page 1

filmmaker pays late, he must agree to pay interest on the amount owed. The lab fees typically do not include the cost of shipping of the film elements and the lab is not responsible for payment of any taxes.

Labs usually have the filmmaker warrant in the agreement that the filmmaker is the sole owner of the film elements deposited with the lab. If this representation by the filmmaker is not true, the lab can bring a legal action against the filmmaker for breach of this warranty.

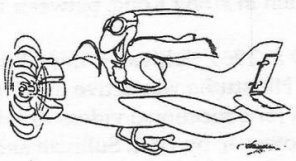
Most lab agreements state that the filmmaker must obtain insurance which provides the most comprehensive protection available for the film elements. The elements must be insured against any possible damage, including harm that results from the labs own negligence.

The filmmaker is generally required to supply standard synchronization leaders. If there is an error in synchronization, it is typically the responsibility of the filmmaker and not the lab. Since the lab does not know what is on the film when it makes the agreement with the filmmaker, it does not know whether the film elements contravene any laws such as those prohibiting pornography. To protect itself from criminal or civil liability, the lab will want to have the right to end any services immediately during the development process if it finds any illegal materials. However, the filmmaker will still be obligated to pay the lab for whatever work it performed up until that time.

Film elements may be left at the lab for a certain duration. However, the agreement should describe how these film elements are stored and for how long. The filmmaker will have a certain amount of time, usually ninety days after the last work has been completed, to remove the elements from the lab. If the filmmaker does not remove all of the elements within this time period, upon written notice, the lab may destroy, erase or dispose of the film elements. However, the filmmaker can request the lab store certain of the elements for a longer period of time. In this situation, the lab will charge storage fees.

Lab agreements can be complicated. Although most filmmakers are anxious to start the development process, it is a good idea to wait until an entertainment attorney has reviewed and negotiated the lab agreement before the process begins.

- Pamela Schechter, Esq. is an entertainment attorney living in New York. She teaches a course on legal and business issues for animators at the School of the Visual Arts. For questions or comments contact Pamela A. Schechter at: (212) 517-2572, email: pschechter@ix.netcom.com



Member News

Paul Adam is currently attending the University of Missouri-Columbia and is working as a 3D computer animator at EPM, Inc. http://www.missouri.edu/~c69322/

Mike Allore has recently taken a position as Video Technican at Henry Ford Health Services in Detroit.

Former ASIFA/Central member **Fred Bresky** is working for Dick Clark Entertainment as a Production Assistant.

Jennifer Eldred has recently taken full-time work as a designer at Stone River Software, Inc.

Kevin Grinder is working as an art director/animator for a local Fox Affiliate in Springfield, Missouri.

Jill Hunt is working as a freelance animator. In addition she is a Lecturer at the University of Minnesota.

Alan Kennedy is President of Canuck Creations, a full service animation studio based in Toronto which has done work on "Space Jam" and "Anastasia."

Deanna Morse has an image from her film 'Lost Ground" included on the poster publicizing SIGGRAPH '98. The poster "celebrating 25 years of discovery" showcases 25 images from computer graphics artists and pioneers.

Kim Roberts has recently taken a visiting film and video faculty position at Grand Valley State University.

Mark Ware is currently attending Bowie State University and recently completed three thirty second animated commercials.

Congratulations to All!

To be included in the next Member News drop us a line at:
ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401
or send email to: morsed@gvsu.edu
or asifa@asifa.org

****All ASIFA/Central members are invited to take part in Member News by sharing awards, job or project status with us. Please send us your member updates.****

ASIFA International by *David Ehrlich*

International members have already received the recent ASIFA News from Prague which reported the results of the General Assembly and Election of the ASIFA Executive Board at Annecy. Michel Ocelot continues as the President and Bordo Dovnikovic as Secretary-General. Ton Crone from Netherlands is the new Treasurer and the four new Vice-Presidents are Gunnar Strom (Norway), Pat Webb (U.K.), Sayoko Kinoshita (Japan) and Normand Roger (Canada). Your two U.S. Board members are Deanna Morse (President of ASIFA Central) and myself.

I wanted to thank all of you who returned your proxies to me in time for the Election. The Election results are posted below:

Sayoko Kinoshita (Japan)	475
Jerzy Kucia (Poland)	473
Pat Raine Webb (U.K.)	469
Eduard Nazarov (Russia)	469
Normand Roger (Canada)	469
David Ehrlich (U.S.)	465
Ton Crone (Netherlands)	456
Borivoj Dovnikovic (Croatia)	449
Pierre Azuelos (France)	448
Jiri Kubicek (Czech Republic)	446
Gunnar Strom (Norway)	442
Jonas Raeber (Switzerland)	433
Deanna Morse (U.S.)	418
Michel Ocelot (France)	414
Thomas Renolder (Austria)	386
Abi Feijo (Portugal)	370
Noureddin Zarrinkelk (Iran)	361
JinGuoPing (China)	349
Hubert Tison (Canada)	290
Ferenc Mikulas (Hungary)	284

Yugoslavia, Bulgaria, Belarus, Russia, Canada did not gain the requisite 50% of votes (240/479) for election to the Board.

Young American Animators of the Future

When I was asked by the Director of the Annecy Animation Festival to program a show of American Independents, I decided instead to gather the best work from the animation departments of the institutes and universities across the country and call the show, "Young American Animators of the Future." The program was screened three times at different venues in Annecy and then went on immediately afterwards to three screenings at the Toronto Short Film Festival. Films from the East Coast schools were: **Faerie Film** by Eugene Salandra, **Season's Greetings** by Michael Dougherty, and **Where on Earth are You?**, by Jennifer Taylor, all done at NYU; **Cloth and Bone** by Anouck Iyer, **Air Control** by Leif Goldberg, and **Rotation** by Ara Peterson, all from Ringling School of Art and Design; **MOO** by Micheal Enright, and **XENOMYCOLOGY** by Ben Ridgway, both from the University of the Arts in Philadelphia; **Sleavy the Wonder** by Zack Lehman, all from Dartmouth College; **Hershel** by Jufy Budnitz from Havard. These are fine animators, ones to be watched in the upcoming years. Eugene Salandra, Leif Goldberg, Ara Peterson and Judy Budnitz were all invited to Annecy and were present at the screenings and many parties.

SAFO

The Student International Student Animation Festival of Ottawa, the first animation event devoted entirely to students, took place from September 18-21. Featured were competition screenings of 50-60 shorts selected from over 800 throughout the world and retrospective of five animation schools (MRDH in Volda, Norway, Royal College of Art in London, KASK in Belgium, Sheridan College in Canada, and Turku College in Finland.) In addition to a large number of seminars and meetings devoted to finding jobs and preparing a portfolio, programs included a show curated by ASIFA-East's Linda Simensky entitled, "When They Were Young," a peek at the first films by established animators. Though this is not an ASIFA-patronized event, it is certainly extremely valuable for young animators throughout the world (not to mention the studios that will swoop them into their waiting arms. The Ottawa Animation Festival will be next fall. The next festival for students, SAFO, will be in 1999. For information call, fax or email Chris Robinson: fax: (613) 232-6315, phone (613) 232-8769 email: oiaf@ottawa.com

ASIFA-Patronized Animation Festivals

Looking ahead just a bit, the 13th Zagreb World Animation Festival will be held June 17-21 with a deadline for selections by February 1st. You can fax them at (385 1) 443 022 410 13 and email: kdz@zg.tel.hr

The 7th Hiroshima International Animation Festival will take place August 20-24. Deadline for entry forms is March 21st, 1998 and for films/videotapes, April 21. Fax: 81-82-245-0246, phone: 81-82-45-0245, email: hiroanim@urban.or.jp

Both these festivals are superbly organized, with emphasis on the art of animation and the family of animators as opposed to commerce. I'll be giving you more information on them later. ***-David Ehrlich***

Frame by Frame is a quarterly publication of ASIFA/Central.
Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

See back cover for ASIFA/Central mailing address.

Members Send Us More ... Web Sites of Interest

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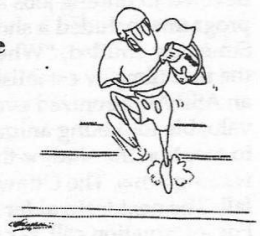
http://www.asifa.org/animate
Aardman Animation
http://www.aardman.com/
ANIMATO
http://www.sci.fi/~animato/
Animator's Mailing List
http://www.xmission.com/~grue/animate/
The Magazine of Animation
http://www.overdrive.ca/fps/
The Wallace & Gromit Web Site
http://homepages.enterprise.net/kenward/
Welcome to Animation World Network!
http://www.awn.com/

Animation Software/Hardware



Softimage TOONZ. (from Microsoft)
Professional 2D cel animation software solution(SGI only). It automates the production steps of cel animation, but keeps the animator's original ideas and drawings.

URL:http://www.softimage.com/Softimage/default.htm

AXA Digital Ink & Paint.
Professional PC based 2D cel animation software solutions.URL:http://axacorp.inter.net/axacorp/
other
URL:http://ourworld.compuserve.com/homepages/axa

ANIMO.
Professional cartoon animation production system for NextStep(SGI and NTavail. Q1, 1997) OS(x86). Cambridge Animation Systems Ltd. Call phone 818-551-4500 or (44).223-311231,or
FAX (44) 223-350286.
Email:admin@cam-ani.co.uk or admin@animo.com
URL:http://www.animo.com/

ToonBoom Tic Tac Toon.
A full resolution independent process 100% Vector based Animation package. You can scan in your hand drawn animation and it converts it to vectors (DEC Alpha based)
VOICE: (514)522-5142 FAX:
(514)522-5971
EMAIL:mile@ToonBoom.co
URL:http://www.toonboom.com/

Linker Systems - Animation Stand.
Professional cartoon animation production system for the Mac OS, SGI Unix and Windows NT. 13612 Onkayha Circle, Irvine, CA 92720. Call (714)552-1904, or
FAX (714)552-6985 Email: linker@linker.com
URL:http://www.linker.com/

USAnimation, Inc. Vector based animation production system for SGI.contact: Shelley Miles
tel: 213-465-2200 fax: 213-465-2800
email: info@usanimation.com
URL:http://future.com.au/usanim.html
Other
URL:http://www.studio.sgi.com/Connections/db/IR/U/USAnimation_Inc_.html
platforms: Silicon Graphics and Hewlett Packard UNIX workstations

CELSYS - RETAS Pro
digital animation production system for Macintosh and Windows NT.
URL:http://www.rsk-tokyo.co.jp/retas/home.html

Animac
Macintosh Pencil Test system
URL:http://www.sci.fi/~animato/animac.html
-Thanks to David Thrasher
e-mail: thrasherda@dmps.des-moines.k12.ia.us

Coming in the Winter Issue:

- Interview with **Kim White,** Technical Director for **PIXAR Animation**
- **1998 ASIFA/Central Conference and Retreat Details**
- **1998 Helen Victoria Haynes World Peace Storyboard Contest**
- **Deadline** for articles and images for the **Winter Issue** is **December 15, 1997**

Check out ASIFA/Central's Award Winning Website at:
http:/www.asifa.org/animate
and send feed back to us at asifa@asifa.org

Attorneys *By Pamela A. Schechter, Esq.*

I have been writing articles for several months on various topics having to do with legal and business issues pertaining to animation. It recently occurred to me that one of the subjects I am most frequently asked about are attorneys. How do I find an attorney? How do I know if an attorney is qualified? What is the role of an attorney for an animator? What does it cost to hire an attorney?

Finding any attorney is not a difficult task. Just open the telephone book and you will see hundreds listed. However, finding an attorney who will do quality work is another matter. Attorneys specialize in certain areas such as trusts and estates, litigation, corporate law, bankruptcy and entertainment law. The type of work you want the attorney to perform dictates the type of attorney you will hire. If you need an attorney for a task having to do with any facet of the entertainment industry, you should hire an entertainment attorney. This might sound self evident but many people don't follow this simple idea. In addition, if you are in animation, make sure the attorney you hire knows all about the industry and has represented animation clients in the past.

"Finding a attorney is not a difficult task."

Most people find attorneys through recommendations. Word of mouth is the most popular strategy to locate an attorney. Another method is to contact a bar association and ask for recommendations. Industry organizations also have lists of attorneys that they give to members. Find out all you can from the source making the recommendation. In addition, you should meet with the attorney in person, prior to hiring him. Make sure you ask for a free initial consultation. You don't want to end up with an unexpected bill.

During the initial meeting with the attorney, you should ask about the attorney's education, how long he has been practicing, the kind of work he does, and who his clients are. Trust your gut instinct. If there is something about the attorney that bothers you, then don't hire him. During any legal process, especially in the entertainment industry, you are going to be working very closely with your attorney. Therefore, you must have confidence in him and feel comfortable with him.

You should obtain the names of clients who you can contact as references. Find out if they were pleased with the services provided. An entertainment attorney must know the language of the industry. Does the attorney returns telephone calls within twenty-four hours? Is he accessible and responsive? The answers to these questions are very important.

Attorneys who specialize in the entertainment industry either go to court to litigate or they prepare and negotiate the details of agreements and analyze legal situations to protect their clients. I have been representing people in the animation industry for several years. Typically, I am hired when my clients need a contract negotiated, or an agreement drafted. Perhaps the client wants to form a corporation or limited partnership. Copyright and trademark issues often arise or clients need advice having do with the animation industry.

Once you have decided to hire a specific attorney, he will usually draft a retainer agreement for you. This agreement defines the relationship between you and your attorney. The agreement will state how much the attorney gets paid and when. It also will define what out-of-pocket costs the attorney will charge back to the client. It will state the conditions of payment. In addition, the exact tasks the attorney will be expected to perform should be clearly defined. Both the attorney and client receive a copy of this agreement.

Attorneys charge fees on an hourly rate or a percentage basis. The hourly rates in the United States range anywhere from $75.00 to $500.00 per hour. Rates of most entertainment attorneys in New York and Los Angeles are as follows:

Partners-$150.00-$300.00,
Associates-$100.00-$150.00,
Paralegal-$35.00-$55.00.

In some cases, the attorney will ask the client to pay a retainer fee upon the signing of the agreement. The hourly fees are charged against this retainer amount.

When attorneys charge on a percentage basis, the fee is a gross percentage of the compensation the client receives in an agreement or from a project. The fee can usually range from 5% to 15%. The percentage arrangement is attractive when a significant amount of hours of the attorney's time are going to be needed.

"Trust your gut instinct because it is almost always right."

In the entertainment and animation industries, the biggest mistake I see people make when it comes to hiring attorneys is they decide not to hire one. They feel they can take care of the legal issues themselves. The most important single suggestion I can make is to retain the services of an attorney the moment you feel you need one. Trust your gut instinct because it is almost always right. **-Pamela Schechter, Esq.**

ISEA: Technologists Come to the Windy City

by Deanna Morse

The Eighth International Symposium on Electronic Art (ISEA) was held in Chicago the last week of September. Over 800 electronic artists, musicians and "technologists" from across the United States and abroad met at the School of the Art Institute of Chicago to share their new electronic art work and consider the conference theme: "Content. " The symposium featured small group discussions, paper presentations, panels and a diverse array of electronic art exhibits and performances. ASIFA/Central members in and around Chicago may wish to take advantage of a number of related exhibits that are continuing through October. These include exhibits of electronic art at the State of Illinois Building, the Harold Washington Library Center, and the Cultural Center as well as many smaller galleries.

A highlight of the conference was the keynote speech by Sherry Turkle, professor of the sociology of science at MIT and the author of Life On the Screen: Identity in the Age of Internet. She talked about how computers are changing our notions of identity, how our relationship with technology-as-object is changing. She asks "what are we becoming (as a culture) if the first objects we look upon are merely representations of objects in virtual space?" One concern is to try to understand children's perceptions of the "creatures in simulation space". A key example of this is the Tamagachi pets, the small computer chips on a string that are so popular with kids these days. (Are these our pet rocks and troll dolls for the '90's?) These Tamagachi simulate our relationship with a physical pet, they need to be fed, bathed, and if they are not cared for, they die. Turkle says that children today develop two parallel concepts about machines: they see them as intelligent and conscious but not alive. Adults agree that machines are not alive, but we are less willing to embrace the notion of machines having personalities, consciousness, identities.

I reflected on this at the art opening, where the most compelling art for me was La Cour des Miracles, an installation piece by Canadian artists Louis-Philippe Demers and William Vorn. I entered a dark and smoky room where six mechanical sculptures that responded to my presence. At first, these metallic robots reminded me of my childhood erector set toys, but these five to fifteen foot insect-like machines were not so benign. They were constantly in motion. With bright lights as antennas, they made complex animal/human noises as they gyrated, crawled and huddled in the noisy room. A crablike machine acted as if it was trying to crawl out of the corner. (I learned later it was named "The Crawling Machine.") When I stepped in front of its' path, it would jump back, as if I scared it. I have to admit that I found this quite appealing, and I scared that machine for a good fifteen minutes or so. When I approached the long and skeletal "Heretic Machine" that was locked in a cage, it would lunge forward, threatening, shaking the chains that contained it. It reminded me of a dinosaur in the Jurassic Park movie. Because the machines were so responsive to my presence, so anthropomorphic in their gestures, it was easy to think of them as having identities, personalities, consciousness. As Turkle describes: intelligent, conscious, but not alive.

Laurie Anderson (who served as Honorary Chair) gave a keynote address where she talked about her development of "characters" in her art, and showed some of her recent installation and video work. Her most recent installation at the Guggenheim included an mouthy animatronic parrot, designed to invite the viewer into her installation space, and provide cheeky comment on competitiveness of that particular art exhibit, where a few honored artists were selected to show and then judged for a hefty cash award. The parrot looked a little like those Dole pineapple birds at Disney World, but unlike those animatronics, this was a parrot with an attitude. A machine with a personality. Interactive, and responsive to the audience, but in a non-sensical parrot style.

In terms of animation, there were two pieces that were of particular interest. In the video screenings, Joshua Mosley, in Lindbergh and the Trans-rational Boy effectively combined a live-action scene of a boy in a boat with 3-D animation of mice in cages to give

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the illusion that the boy is riding in a perpetual motion machine powered by the mice. Although not fully developed as a story, it was a compelling and believable poetic fragment.

At the Betty Rymer Gallery, Paul Vanouse animates "the visible human" as part of his installation Items 1-2000. The viewer uses a bar-code reader to slice over a body part, which triggers an animation traversing cross-sections of the body towards that part. Visually, the animation is reminiscent of the waxcuts of Oskar Fishinger, but these cuts are the dissection of bones and flesh. Bones get larger, smaller. Organs appear and subside. It's creepy and compelling.

Much of the work shown at the conference was reflexive. This is certainly true for the examples I cited above: medical technology, special effects, anthropomorphic robots. The art work is about technology. It foregrounds machines. It considers the role of technology in our lives. In a electronic arts technology conference where the theme was to be content, that content was overwhelmingly: technology.

For information on the many exhibitions of electronic art organized in conjunction with ISEA, visit the ISEA 97 website at http://www.artic.edu/~isea97 or call the ISEA hotline at 312-345-3602.

- Deanna Morse

The Los Angeles Convention Center bustled with over 48,700 attendants August 3-8 as computer graphics enthusiasts gathered to celebrate the 24th Annual SIGGRAPH Convention. SIGGRAPH '97 proved to be the largest yet, breaking attendance records and having the most exhibit floor space the conference has ever had.

Of course SIGGRAPH is more than just exhibits, it also attracted 538 computer animation entries from 15 different countries and enough courses, papers and panels that one could not possibly see, hear and attend everything the conference has to offer. I spend a good majority of my time in the screening rooms looking for inspiration from the animation entries. This years Electronic Theater Chair was Judith Crow. Her committee selected 105 entries for screening, including 56 in the spectacular Electronic Theater show at the Shrine Theater. Overall, entries this year were more conscious of audio and storyline and encompassed a diversified look at what can be done with this medium. I was pleased to see some quality student work included. Students work from Ringling School of Art and Design, USC along with feature film, commercial and experimental art made up the crowd pleasing display of the best that the computer animation world had to offer in 1997.

This year's Art and Design show, chaired by Lynn Pocock, featured a few artists who displayed large bodies of work. The Art and Design Show took on the feel of a traditional art museum. The show included one interactive piece where attendees would sit in a chair and watch a TV screen of a rope fraying while a brick overhead would occasionally move. The affect was interesting to watch and participate in.

As for the courses, papers and panels I found "Educating the Digital Artist for the Entertainment Industry: The Collision of Academia and Business," to be one of the most interesting that I dropped in on. The panel discussed the state of the industry and gave insight into hiring problems. They discussed training and education with some of the best computer animation schools represented on the panel. Ed Catmull (PIXAR), Robin King (Sheridan College), Carl Rosendahl (PDI), Jan Veeder (San Francisco State University), and Richard Wienberg (USC) made up this interesting and diverse panel. Several thoughts on training and the steps that the industry has taken to get the best people for their positions were interesting to hear. The panels candor was also refreshing. An interactive survey was taken by the audience and asked some thought provoking questions like "How well did college prepare you for the industry."30% said "OK" and 40% said "Not Well." When asked "To what extent is your company benefiting from Academia?" 14% said "Not at All," 47% said "A Modest Benefit and 39% said "Significant Benefit", yet when asked what percent of companies contribute to academia 33% answered "A Modest Amount." The survey was interesting because Carl Rosendahl later pointed out that less than 1% of those who apply to PDI get an offer because less than 1% are qualified.

The fact that the industry has been luring away animation teachers to work in industry positions was brought up because several academic professors fear that this practice will ultimately hurt the industry by taking away the people who will teach up and coming animators. Issues regarding

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the industry luring away students before they get a degree were voiced by academic professors also.
Panelist Ed Catmull felt that the shortage of qualified animators in the industry lies in the fact that students and colleges have the misconception that computers provide a shortcut to being an artist/animator. He pointed out that, "Learning to use a computer is easy, students don't want to learn the hard stuff." To many students also view their reels as their magnum opus and make it too long turning-off potential employers.

Jan Vedder pointed to the decline in fine arts funding and the fact that job market is so lucrative as a reason why potential graduate school students are lured away and don't go on to teach. Richard Wienberg summed up the situation by stating that in order to "Sustain the industry growth we need to bridge companies and academia."

Although no concrete solutions were created the fact that both the training and hiring sides of the animation industry recognize and admit that there are problems may help to bring about change.

Next year SIGGRAPH will be celebrating 25 years. The convention will be in Orlando, Florida. For those ASIFA/Central members interested in computer graphics and animation, SIGGRAPH provides the latest and greatest in the computer graphics world. To be a part of it is always inspiring. Having attended SIGGRAPH 3 of the last 4 years, it continues to be interesting and impressive to see want artists and animators are doing to push the medium forward. See ya in Orlando!

-Jennifer Eldred

Spotlight on ...the ASIFA/Central Website

Thanks to the wonderful work of ASIFA/Central's webmaster, *Byron Grush*, ASIFA/Central's website has been named an **outstanding education-related site on the Web** by The Education Index. Education Index selects sites which offer interesting, well organized, reliable information to busy people looking for the best sources in 55 subjects and 11 lifestage categories. The ASIFA/Central site is located in their Art section.

Heres how to get info and entry forms for the upcoming **"Uncooked '98 Animation Festival."**

Those who are interested in submitting or just looking for general information should send a letter with an address to: Jason Engling, 413 Buell, Ypsilanti, MI 48197. Jason will send entry forms and information packets as soon as possible. The projected deadline is late February, early March. The program will be held in early April.

Zagreb Animated Film Festival
Preparations for the 13th World Festival of Animated Films Zagreb '98 has already started.To obtain festival regulations and entry forms contact:

Koncertna Direkcija Zagreb
Kneza Mislava 18 10000 Zagreb
Croatia, Europe
Phone: (385 1) 46 11 808, 46 11 709, 46 11 589
Fax: (385 1) 46 11 808, 46 11 807
email: kdz@zg.tel.hr

3rd International

Helen Victoria Haynes
WORLD PEACE
Storyboard & Animation Contest

The Third Annual Helen Victoria Haynes Storyboard and Animation Contest will be held at the ASIFA/Central Conference at Starved Rock Lodge on April 4, 1998. The first winner was Phil Simoncelli of Dekalb, Illinois! Phil received $500 in cash to produce a film based on his storyboard. He also received a backpack full of various items to help him through the year including software and a graphics tablet with stylus. Phil screened his completed film at the 1997 conference several times and provided the original winning storyboard for review.

Now it's your chance to win $500! Design and present a storyboard for an animated short at the 6th Annual ASIFA/Central Conference. In it depict your vision of how to achieve world peace. You could win $500 toward the completion of your Peace project, free software and free attendance to the 1999 conference. 1998's competion will provide bigger and better prizes! Check out upcoming issues of Frame by Frame or our website at http:/www.asifa.org/animate for revised rules, application forms, and information on how to enter. Plus check out the tips on what the judges are looking for!
ASIFA/Central is not the official sponsor of this event. ASIFA/Central is not responsible for the decision of the judges. The competition is sponsored, funded, founded and administered by M.L. Haynes. The event is held in conjunction with the Annual ASIFA/Central Conference. ***The judges decision is final!***

The KCC Festival is being held at Kellogg Community College, College Life Department, 450 North Avenue, Battle Creek, MI 49017 phone: (616) 965-3931 Email: Kccff@aol Entry fee: $5 per entry. The festival takes place on November 22-Saturday. The deadline is October 31, 1997.
ASIFA/Central Member Jim Middleton is a festival judge.

ER 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

WINTER 1998

Interview With Kim White of PIXAR

Interview conducted by Eric Oehrl

The following is an interview with my friend Kim White, who works as a Technical Director at Pixar. She is currently in production of ***A Bug's Life****, Pixar's second full-length and completely computer-rendered film. Unfortunately for us, she was understandably tight-lipped about the new feature, however, she was quick to mention that there is a short trailer playing in some theaters. Aside from the film, she was more than happy to give us insight into her experiences working for Pixar, background information on herself and previous work experience, as well as some very helpful demo reel tips.*

So, what exactly does a technical director do?

Technical Directors are responsible for modeling, texture-mapping and lighting the characters, props and scenes in the film. They also do any special effects that are needed. I personally just started lighting, but previously I was modeling props.

What are some of your favorite things about working at Pixar? Are there any drawbacks or concerns you have about working there?

"One of the things that I like about working at Pixar is that our workplace is a really creative environment."

One of the things that I like about working at Pixar is that our workplace is a really creative environment. The people there are having fun in their jobs. Also, I have the opportunity to work with some very talented people. When we have reviews with John Lasseter (the director) I listen very carefully to his critiques—not just about my work but about everyone's. I learn a lot by thinking about the changes that he makes—even the smallest details. Everyone working on the film is striving for the highest quality and really pushing themselves to do their best. By being surrounded by such people, I am getting the chance to really sharpen my skills and grow significantly as an artist. It helps too that the company is interested in its employees' growth. Pixar brings in many guest speakers and hosts a variety of classes on site for its employees. People are brought in from outside the company to teach classes on such things as gesture drawing, improvisation, color theory, composition and creative writing. Pixar does other things too that make its employees feel appreciated: once a week the company throws a beer party for us, and every Monday morning we get free bagels. We also have regular meetings where we are kept abreast of what is going on with the company.

The only drawback is that I always worry that my skills won't be up to par. It's not a feeling that I get from anyone at Pixar—it's something that I do to myself. Perhaps it is not really a drawback because it helps me push myself to always become a better artist. It's just that when I see how good *Toy Story* was and how wonderful *A Bug's Life* will be, I want to be able to bring to the project that same level of quality from myself.

So, what is the work flow like for you? I mean, are the deadlines realistic? And how do you keep sharp and creative when you are really busy?

Kim White continued on page 3

ASIFA INTERNATIONAL Updates by David Ehrlich

ANNECY
To save money on their entry forms, the festival organizers decided simply to reprint the 1997 info. Unfortunately, the result was that they are announcing ASIFA patronage for the 1998 event. This is untrue, invalid and illegal. The 1998 event, as I've written previously, does NOT have ASIFA patronage,because of their new annualization.

WEBSITE SCHOOL LIST
Those of you with internet access should check out the ASIFA Website at http://asifa.hivolda.no
In addition to the discussions on Annecy, which will soon include letters from Americans, there is a very thorough and updated School List. You can find schools in over 40 countries which teach animation and which have programs for foreign students (which means you). Descriptions of the programs include tuition fees, available equipment, living accommodations, lists of courses and names of the animators who are presently teaching them. If you want to go right to the School List, it's http://asifa.hivolda.no/list.html

ZAGREB FESTIVAL
For those of you who are thinking of attending this festival, we are presently exploring the least expensive flights with MALEV airlines direct to Budapest. From Budapest, the Zagreb Festival would arrange a 4 hour scenic bus ride through southern Hungary to Zagreb. You can also fly into Vienna and take a 4 hour train across the Alps into Zagreb. Please email or fax me if you intend to go. If there are enough of you, tickets might be less expensive.

David.Ehrlich@dartmouth.edu
fax: 802.234.5401

Letter from the Editor *by Jennifer Eldred*

Well, it's that time of year again, time for the Annual ASIFA/Central Conference and Retreat. After spending the month of January inside working on my latest animation piece I can hardly wait! All ASIFA/Central members are invited to attend this years retreat, simply fill out the conference registration form on page 7. Reservations for Starved Rock Lodge can be made by calling 1.800.868.ROCK. Please request the block of rooms reserved for ASIFA/Midwest Animator's Conference. This year's retreat is April 3-5, 1998.

Headlining this years conference is Kim White, who works as a Technical Director at PIXAR (see ASIFA/Central member Eric Oehrl's interview with Kim starting on page 1). ASIFA/Central is very excited to have Kim in attendance! Kim will be speaking at the conference on Saturday. Annette Barbier from Northwestern will also be in attendance to talk about Northwestern's animation program. This year Marla Shweppe of Rochester Institute of Technology returns as conference coordinator and for the first time we will be view the ASIFA/Central Sampler Reel. The ASIFA/East and ASIFA/Northwest Reels will also be shown. Come meet, watch and participate in fun activities with talented animators.

As always, space at the retreat is on a first come, first served basis. Conference sign-up deadline is March 25, 1998. After March 25th please call for seating availability. Please see page 7 for the conference registration form and rates. If you plan to stay at the lodge for the weekend, please book your room or cabin early. Additional accommodations are available nearby.

Now is the time to submit proposals for workshops, discussions,and paper or panel sessions for the 1998 conference and retreat. Contact ASIFA/Central through email at asifa@asifa.org.

REMINDER: Members, its never too late to renew your membership dues. Renewing is as easy as filling out the renewal form on the back of this issue and sending in your renewal fee. If you have not done so this will be your last issue till your 1998 membership is paid. Please remember that the current membership year began on January 1, 1998 and will end on December 31, 1998. Any issues you may miss prior to renewing will be sent upon receipt of payment. All membership rates have remained the same for the 1998 membership year.

See ya at the retreat!

Jennifer Eldred

ASIFA/Central Conference & Retreat
April 3-5, 1998

Come Join the FUN!

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ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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April 3-5, 1998

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To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

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I haven't been at Pixar long enough to go into any kind of crunch period yet. Currently I work somewhere in the neighborhood of 40–50 hours a week. And, the deadlines have been pretty realistic for me. Again, I haven't gotten into any crunch time yet, so I'm not sure what it will be like.

And how do I stay sharp? Well, right now during periods like this where I'm not working lots and lots of overtime, I do many things to keep myself inspired: I go to museums, see art shows, read, and take in plenty of films. I also try to make sure that I keep working in my sketchbook on my own ideas. If I can do something of my own for at least one hour a day, I am doing well. That could be working on an art piece or writing and drawing in my sketchbook. I like to have an on-going, long-term piece that I work on. If I keep an idea fresh by working on it a little every day, later when I have more time to put into it, I can hit the ground running. Working on my own artwork is one of the major things that helps keep me sharp and creative.

"I feel that it is important to try to find meaning from your own experiences through making art."

Obviously doing your own work is important to you as a digital artist. Would you talk about your milkweed animation that you showed at SIGGRAPH a couple of years ago and how that was important for you and helped you?

I feel that it is important to try to find meaning from your own experiences through making art. I like to see digital media, which is primarily used for commercial applications, put to the task of making art. So, creating the milkweed piece that you are asking about came out of some of these thoughts. Through the process of making that animation, I was exploring some issues that I was dealing with in my own life at that time. I had just gotten out of grad school and was contemplating how I was going to both hold a job and continue to produce my own work. The animation features a milkweed pod. I was working at the time near an industrial park which still had some undeveloped plots of land around it. There were milkweed plants growing on these bits of property, and when I would go walking I would see their seeds blowing about the area. The piece also contains blackbirds. I used blackbirds and milkweed plants because they are both things that I saw around me that were adapting to a changing environment. Having just gotten out of school I was undergoing a lot of changes in my life, so I was doing a lot of thinking about how I myself was going to adapt.

What was your previous work experience and school experience like?

Before I came to Pixar, I worked for Sierra On-Line making CD-ROM adventure games. At Sierra On-Line, I gained valuable team skills; it takes a lot of people to put together a game so everyone needs to work well together. While I was there, I was able to work on a wide variety of projects which put me in situations where I didn't always know how the work was going to get done.This was often a good thing though because it forced me to continually educate myself and broaden my skill set as a 3D artist. When I was in art school, I sharpened my critique abilities. I learned how to talk about other people's work and how to take critique on my own work and make it productive for me. I found out how to keep my artwork and ideas fresh and open to change—very valuable skills for and artist, both in and out of the workplace. It was in art school that I received the foundation for how to be a fine artist, such as learning how to stay inspired and motivated.

Would you elaborate on what you're hoping to learn from your experience at Pixar?

Most of all, I hope to strengthen my skills as an artist. I never feel like I've reached some kind of plateau—after all, you're only as good as the last thing you've done, and that too could always be better. When I think about it, there is much for me to learn, not only technically about modeling and lighting, but also about story and ideas. I am also eager to have a better understanding of all the things that go into making a movie. I want to know things such as why certain camera angles are chosen, how lighting is used to create a mood and what goes into making a character that an audience can care about.

And what skills do you think were important or essential for you to get a job at a place like Pixar?

I would say first and foremost being creative and being an artist. I think that those skills translate into any medium. And because I believe that anyone can learn to use the computer and the tools, it's a matter of what you do with them. To get the job as a technical director, I tried to show a lot of strong modeling and lighting skills on my reel. Also, I had a mix of personal artwork and professional work on my reel. I did this to show that I was creative both on the job and away from work—that I brought the same artistic energy to my job that I brought to my own work.

Do you have any advice that you'd like to give to people who are working on a portfolio or demo reel? Anything that you would maybe do differently for trying to get a job at Pixar?

I'll talk about my experience of putting together a reel but I would also like to recommend that people check out *www.pixar.com* for more information specific to what Pixar is looking for.

My first piece of advice is to make sure that you always keep examples of your work around. I have a file containing my favorite images within easy reach. When I want to take slides of my work, put together a reel or simply just show off what I've been working on, I know where my images are and I don't have to hunt stuff down. I am careful not to archive my artwork away where I can't find it. At the end of the project or when I finish something that I like, I take time to add it to my file.

Next, I would say to not put everything that you have on your reel. Make sure you just put in the very best stuff. Don't worry about including whole animations; instead cut together clips from different projects that you have worked on. Be realistic about how much of something to show. Remember that even though you may have put a lot of time into something, you might not need to show it in it's entirety. Put your reel to music—think of it as an orchestrated sampling of your work. The idea is to keep your potential employer's attention; you don't want them to be asking themselves, "When is this going to end?". It is important to keep your reel entertaining. If you think that you would like to include an entire piece, put it at the end of your edited reel.

Make sure that your presentation is professional. Put your name at the beginning of your tape. If you have time, animate an opening for your reel, otherwise use a still with your name displayed in a nice font. Put your name again at the end of your reel and include your address and phone number with it. Design a logo for yourself. Put this logo at the top of your resume, on your tape label, on your tape's box and on the envelope that you send your reel in—basically create a unified presentation. Include a list of what is on your reel—I put mine on the front of my tape box. On this list, be

Kim White continued on page 4

Continued from Kim White on page 3

sure to point out what you did on each clip. Many projects are a team effort, so be very clear about what your contribution was. Your tape needs to be in good physical condition. Before I send out each tape, I watch it in order to double check that each copy has perfect sound and picture. I always check the quality of each tape this way, even when I have my reel professionally duplicated. Remember that your presentation reflects strongly on you. Why would anyone think that someone was going to do a good job if that person didn't care enough about their own work to present it well? The goal is to show that you take your work seriously and that when given a job to do you'll complete it with the highest quality in a professional manner.

How long was your reel and how did you go about putting it together?

It wasn't more than three minutes long. I have a lot of work that I could have included in my reel in order to make it longer, but I didn't want to dilute the impact of the best stuff with filler. Because I worked on so many different games, I had both animation and still images to put on my reel. First, I chose selections from some of the animations and cut them together at the beginning of the tape. Then I added some of the single images at the end, holding each still image on the screen for about 5 or 6 seconds apiece. The whole reel was edited over music which helped give it continuity.

"I believe that the most important thing is to love what you do."
-Kim White

I had my reel edited professionally. Some post production houses will give you a discount if you let them know that you're putting your own personal reel together. If they don't give you a discount, they might at least be able to help you find a way to keep your costs down, for example by suggesting you use off-line editing. I also kept my expenses low by being organized. Before I showed up to have my reel edited, I put together a list of the order that I wanted my images to appear on my tape; this way I didn't waste precious editing time trying to make those decisions. Of course I was open to changes as I saw how things looked together, but at least it gave me somewhere to start from. I also found a place where I could get all my reels professionally dubbed in order to insure that the quality of the copies was excellent.

This is backtracking a little, but are you limited at all by what you can put on your reel? And, is it possible to put on scenes that, for instance, didn't make the final cut?

That's a good question. I was very careful to only put on my reel images from games that were already on the shelf. I made sure to not include anything from a project that hadn't been released yet. Of course once something was already published, Sierra On-Line didn't mind me showing it publicly. And, I only used things that made the final cut. It's nice if you can use imagery that made it to the public arena. Perhaps a potential employer would recognize your work having seen it in context. But if you have great work that didn't make it into the final project, and you have permission to use it, why not?

What do you say about putting on pieces that are unfinished and may show timing, but may be in a very rough form?

First, you need to make sure that you are not using confidential imagery—things that your current employer wouldn't want their competition seeing. If you decide to use work in progress because you feel that some aspect of it is worth looking at, make sure that you inform your audience that they are looking at unfinished work. Note why you have included work in progress and what you would like them to be looking for in it—for example the timing or modeling. The play list that I mentioned earlier is a good place to include any information like this that you feel is relevant about material on your reel.

To address putting together an animator's reel, I consulted my friend, Jim Murphy, one of our Feature Animators here at Pixar. Jim started by saying that excellent animation skills were universally important for all kinds of animators. If you apply for a job as a CG Animator, any good cell animation that you might have is valuable to include because good technique translates between cell and computer animation. Your experience with a computer is secondary to your talent as an animator. On your reel you want to show timing, balance and weight skills. Good acting is equally as important—knowing what the motivation of your character is and insuring that it reads well. You want to show that you have the ability to entertain your audience. Understand what ideas you're trying to convey and make sure that they're clear. Don't save your best stuff for last! Put it right in the beginning. You want to make sure that it is seen right off the bat. Keep their interest when they are watching your reel. Know your audience: it's your potential employers. Think about the job that you're going for and tailor your reel to it. Show what you're proud of, and include the kind of things that you would want to see in a someone else's reel yourself. Your reel should show a lot of creativity. Always strive to be better than the last thing that you did. When you finish a piece, look it over and try and find the things that you did wrong or that you could do better. Always be evaluating your reel and continuing to replace things that aren't as strong as your newer stuff. And if you do happen to send your tape off and you get it back, call them up. Find out what they would like to see improved in your reel, and learn from it. View putting together your reel as an ongoing process.

Do you have any other pearls of wisdom to share for those who are trying to pursue their dreams?

I believe that the most important thing is to love what you do. If you do, the other things that help you to succeed, such as hard work, focus and striving to improve, will follow more easily. •

Editor's Note: Kim will be speaking at the ASIFA/Central Conference and Retreat see page 7 for registration forms.

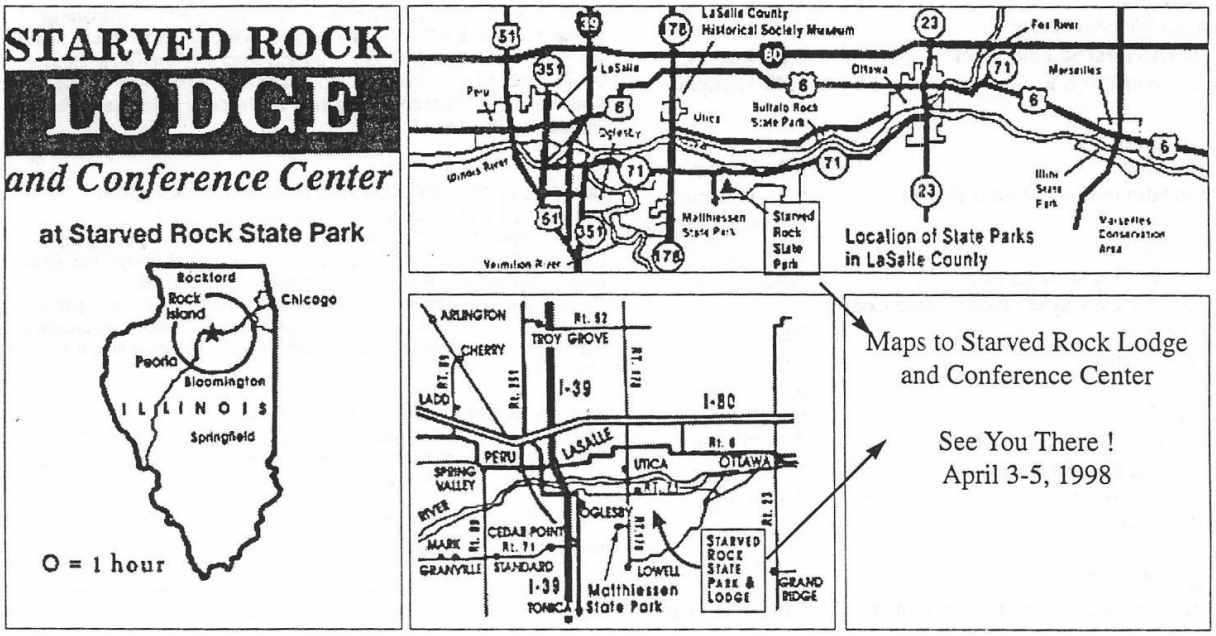
Frame by Frame is a quarterly publication of ASIFA/Central. Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

See back cover for ASIFA/Central mailing address.

Deadline for the Spring Issue is April 15, 1998

Time to get on the Road Again and Head to the ASIFA/Central Conference and Retreat!



New Quarterly Feature:

This Quarters Member Spotlight is on Jacqueline (Jackie) Schneider

by Randall Rockafellow

Jackie Schneider is the Lead Creative Designer for Johnson Controls in Milwaukee, Wisconsin. Her job entails creating web pages along with some 2D animation for her companies intranet. Currently her animation tools are primarily Macromedia Director, and GifBuilder. Jackie is a self described shy and quiet person with talent, work ethic, and an eagerness to learn new techniques. While she admits her animation experience has been somewhat limited she has some 2D computer animation experience. She also has to date thirteen years total service with the Navy (4 years active, 9 years of reserves). In '91 she received an associates degree in Commercial Art from the University of Wisconsin.

As a new member I asked her about joining ASIFA/Central to which she replied, "I thought it would be cool to be in contact with others who are interested in animation in the Midwest." Currently she is going to school part-time for a BA in Fine Arts, majoring in Film. Future plans involve gearing her career towards doing more animation and trying out 3D computer animation with Calagari Truespace.

Editor's Note: Randall Rockafellow is ASIFA/Central's new Membership Coordinator. He can be contacted by email at rrockafellow2@juno.co. This is the first of what he hopes will be many articles on past. present and future ASIFA/Central members.

Look for changes and updates to the members directory on ASIFA/Central's home page.

Member News will return next quarter and as always,
ALL ASIFA/Central members are invited to take part by sharing awards, jobs or project status. Also, remember to send us your member updates.

ASIFA/Central Conference and Retreat Tentative Schedule

Friday, April 3

Registration	7:00-7:30pm
Annual Welcome Party	7:30-8:00pm
ASIFA/Central Sampler Reel	8:00-9:00pm
ASIFA Northwest Reel	9:00-11:00pm

Saturday, April 4

Registration	9:00-9:30am
Presentations-Kim White (PIXAR)	9:30-11:00am
Board Meeting	11:00am-12:00pm
Lunch Break	12:00-1:30pm
Storyboard Presentations for Helen Victoria Haynes World Peace Contest	1:30-2:00pm
Presentations continue	2:00-3:00pm
Anijam begins	3:00-5:00pm
Hiking	3:00-5:00pm
Dinner Break	5:00-7:00pm
Awarding Helen Victoria Haynes Storyboard Contest Winner	7:00-7:30pm
Open Screenings	7:30-9:00pm
ASIFA/East Reel	9:00-11:00pm

Sunday, April 5

Screenings and Presentations continue	9:00am-11:00am

COMING IN THE SPRING EDITION

- A Look Back at the1998 ASIFA/Central Conference and Retreat
- Information on the 1998 Helen Victoria Haynes World Peace Storyboard Contest Winner

SOCIETY FOR ANIMATION STUDIES CONFERENCE UPDATE

The 10th Annual Society for Animation Studies Conference will be held at Chapman University, in Orange, California, August 6-16, 1998. This mailing provides a general schedule and a list of presentations accepted from the early call for papers submissions.

The final deadline for presentation proposals is January 15, 1998. If you wish to present a paper, screening or roundtable discussion, please send your proposal to the Conference Organizer, Maureen Furniss, by that date. If you would like to remain on the mailing list, but do not wish to submit a proposal, please notify her by May 1.

This year's conference theme is "In the Beginning...," placing a focus on the way in which individuals and institutions got started. Send a 25-50 word summary of the presentation and a 250-500 word abstract to Maureen Furniss, School of Film and Television, Chapman University, 333 N. Glassell St., Orange, CA 92866 USA. Tel: 1-714-744-7018. Fax: 1-714-997-6700. E-mail: furniss@chapman.edu.

Presentations Accepted from Early Call for Papers
History:
Keith Bradbury, "In the Beginning... Australian Animation before Disney in Australia - Harry Julius," Barbara Fleisher Zucker, "Anna Curtis Chandler, A Storyteller Who Could Keep Them From the Movies" (magic lanterner), Tom Klein, "Tex Avery on Trial!" (discussion of possible uncredited work at Universal, 1929-1935, including screenings for a 'trial' by the audience).Chris Padilla, "The Development of American Animation Festivals," Lynn Tomlinson, "Launching (From) The Quays" (student work of the Bros. Quay). Eugene Walz, "Charlie Thorson and the Twilight of Fleischer Studios", David Williams, "From Cat to Mouse: Sheila Graber, UK Animator," Marcello Zane, "The History of Gammafilm Milano and their Cartoons during the First Period of Italian National Television, 1954-1970."

Theory:
Alan Bryman, "Theorizing the Early Technologies of Animation" (examining the introduction of cel animation processes)
Pierre Floquet, "From Tex Avery's Debut to the Beginning of His End: Recurring Theme and Evolving Style" (examination of Avery's four Red Riding Hood shorts) Rune Kreutz, "Absolute films and the Consequences of Abstraction" Gunilla Muhr, "Aesthetical Strategies of the Disney Studio in the 1930s"(analogies between Disney production in the 1930s and specific modernistic categories in Europe during the same time)

Screenings and Roundtable Discussions:
David Ehrlich, "The Beginning of the 'ASIFA Presents' Collaboration Films:Aesthetic and Political Problem Solving" Scott Kravitz, "Individual Responsibility and Personal Ethics for Artists"

Preliminary Conference Schedule (subject to slight modification)

THURSDAY Aug 6-Arrivals beginning in the afternoon

FRIDAY Aug 7-Optional Old Towne Orange walking tour. Screenings and off-campus welcome event (possible party at Maureen's house)

SATURDAY Aug 8-No plans (see beach or mountains . . .)
Opening night at the Orange County Museum of Art: Karl Cohen and Forbidden Animation (screening and book signing) -- shows at 7:00 and 9:45 p.m.

SUNDAY Aug 9-Optional Disneyland day
Artist workshop TBA at the Orange County Museum of Art, 2:00 to 4:30 p.m.
Artist screening TBA at the Orange County Museum of Art, 6 to 9 p.m.

MONDAY Aug 10-Optional visit to University of Southern California and Warner Bros. Archives (on USC campus)
Children's animation workshop at the Orange County Museum of Art
Evening screening TBA at the Orange County Museum of Art

TUESDAY Aug 11-Optional Studio Tour at a film or television station (possible television show taping)
Children's animation workshop at the Orange County Museum of Art
Evening screening TBA at the Orange County Museum of Art

WEDNESDAY Aug 12-Optional visit to Academy Archive/Farmer's Market
Optional Old Towne Orange walking tour
Children's animation workshop at the Orange County Museum of Art
Welcome event for conference on campus in evening (preservation screening)

THURSDAY Aug 13-Children's animation workshop at the Orange County Museum of Art
Conference Panels 9:30 a.m. - 9:00 p.m. (evening topic TBA)

FRIDAY Aug 14-Children's animation workshop at the Orange County Museum of Art Conference Panels 9:30 a.m. - 9:00 p.m. (home movie and 3D slide show night)

SATURDAY Aug 15-Children's animation workshop at the Orange County Museum of Art Conference Panels 9:30 a.m. - 5:00 p.m. -
Lunchtime SAS meeting
Closing night party, 8 p.m. to midnight at the Orange County Museum of Art (included in the regular conference fee, but not the student fee -- students and guests can buy individual tickets).

SUNDAY Aug 16-No plans

3rd International Helen Victoria Haynes WORLD PEACE

Storyboard & Animation Contest

You could WIN $500
Selected Computer Software/Hardware for 1 year!
Free '99 ASIFA/Central Conference Registration & Lodging

Rules:

1. Draw a storyboard depicting your vision of how we can achieve *World Peace*
2. Attend the 1998 ASIFA/Central Conference at Starved Rock Lodge, Utica, IL., Saturday April 4, 1998.
3. At the conference on Saturday deliver a 5 minute presentation of your storyboard to contest judges.
4. Document your progress periodically throughout the year in the quarterly ASIFA/Central Newsletter, Frame by Frame.
5. Attend the 1999 ASIFA/Central Conference at Starved Rock Lodge, Utica,IL.
6. Screen your completed animation. The completed animation MUST be hand delivered by the winner to next year's Conference for screening.

Prizes*:
The **$500** and computer prizes are intended for the winner as 'seed' money to develop, document and complete this animation based on the specific theme of *World Peace*.

Eligibility:
Students attending High Schools, Colleges and Universities worldwide are eligible ONLY! One storyboard per student, per year. Multiple students may collaborate with winner to complete the animation for next year's screening.

Deadline/Awards Ceremony: April 4, 1998
Winner MUST be present at the 1998 & 1999 ASIFA/Central Conference at Starved Rock Lodge, Utica, IL. Prizes will be awarded to the winning student at the Conference on Saturday evening.

Judging:
One (1) winner ONLY will be selected on the basis of creativity, organization, and clarity of storyboard and presentation. Storyboard must focus on achieving *World Peace*.

Winning storyboard will not be returned, so photograph or photocopy your entry. Judges are comprised of the ASIFA/Central Board and M.L. Haynes.

DECISIONS OF THE JUDGES IS FINAL. GOOD LUCK!

*Note: Software & Hardware are loaned to the winner for 1 year and must be returned at next year's ASIFA/Central Conference. The 1999 winner will 'inherit' the software/hardware from the 1998 winner, and so on.

Application Form.
Please fill out and bring to Conference.

Student Name:_____
Street Address:_____
City:_____
State:_____ Zip:_____ Phone: ( )_____
Email:_____
School Name:_____
Instructor's Name:_____
Department:_____
School Address:_____
City_____ Zip:_____
Instructor's Phone: ( )_____
Instructor's Email:_____

Please attach/ enclose a photocopy of a valid student ID card with application.

Agreement:

I agree to use the contest prizes to develop and complete a short (5 minutes or less) animation depicting World Peace and present it at the 1999 ASIFA/Central Conference.

I further agree to return all items indicated below, to the ASIFA/Central Board at the 1999 ASIFA/Central Conference.

Signature:_____
Date:_____

All 12 items are to be returned to the ASIFA/Central Conference next year. Please handle with care!

Wacom Graphics Tablet with Erasing Ultrapen
Fractal Design Art Dabbler II plus Resume Maker
L.L. Bean's Deluxe Leather-trimmed continental Rucksack, inscribed PAX (Peace)
Z-Rest Insulated Ground Pad
Lightweight Polarfleece Rectangular Bag & Emergency Insulating Blanket
Bean's Pac-Jac Jacket & 9 Pocket Cargo Vest
Unshrinkable Backpacker's T-shirt
Tec20 Waterproof Halogen Flashlight
Suunto Basic A1000 Compass

For more information please contact:
M.L. Haynes, International Contest Coordinator
World Peace Storyboard & Animation Contest
ASIFA/Central 1998 Conference and Retreat
asifa@asifa.org or morgpk@aol.com

Classified Ads

CRESTED BUTTE REEL FEST,
One Reel Films
One Unreal Location: Crested Butte, Colorado
August 13-16, 1998

We are a competitive festival focusing on films under 60 minutes in the categories of animation, comedy, drama, experimental, documentary and student. We have many cash awards and industry contacts including the "White Buffalo Peace Ale Award" for exceptional merit in educational & humanitarian filmmaking presented by Tom Skerritt, Erin Skerritt and the Crested Butte Brewery.

Deadline is June 1, 1998.

For more information:
Pat Crow (970) 349-7487, Fax (970) 349-9093,
cftarts@rmi.net, http://198.147.244.11/cftarts/"

Thank you very much for your consideration and please do not hesitate to contact me if you have any questions.

Barbara VanHanken, Director

Heres how to get info and entry forms for the upcoming **"Uncooked '98 Animation Festival."**

Those who are interested in submitting or just looking for general information should send a letter with an address to: Jason Engling, 413 Buell, Ypsilanti, MI 48197. Jason will send entry forms and information packets as soon as possible. The projected deadline is late February, early March. The program will be held in early April.

Zagreb Animated Film Festival
Preparations for the 13th World Festival of Animated Films Zagreb '98 has already started.To obtain festival regulations and entry forms contact:
Festival dates: June 17-21, 1998
Koncertna Direkcija Zagreb
Kneza Mislava 18 10000 Zagreb
Croatia, Europe
Phone: (385 1) 46 11 808, 46 11 709, 46 11 589
Fax: (385 1) 46 11 808, 46 11 807
email: kdz@zg.tel.hr

Funny Shorts Wanted

DICK CLARK PRODUCTIONS is preparing a new one-hour weekly primetime "TV Censored Bloopers" series that will begin airing on the NBC Television Network Saturday, January 31st at 8 p.m.. We're creating a short film segment as a complimentary companion piece for the program.

We are looking for short, comedic, one to two minute films and trailers. Submissions can be sent on any format and your package should include all pertinent contact materials (name, address, phone and fax numbers).

The short film segment is scheduled to air during our 1998 season on
NBC. Please note that films are subject to the final approval of the NBC Television Network.

Our Clearance Department takes full responsibility and great care in all areas of licensing, payments, costs and consents required for broadcasting rights. No tapes will be broadcast without acquiring all necessary license and talent permissions.

Send your funny shorts to:

LEE COSTELLO
BLOOPERS
DICK CLARK PRODUCTIONS, INC.
3003 WEST OLIVE AVENUE
BURBANK, CALIFORNIA 91505

The **Ottawa Festival** is being held this Fall from September 29- October 4, 1998.

Entry deadline: July 1, 1998

For more information contact the Ottawa festival at
http://www,awn.com/ottawa
telephone 613-232-8769.
fax: 613-232-6315
email:oiaf@ottawa.com

Sinking Creek Film Celebration, Inc is holding their 1998 Nashville Independent Film Festival from June 10-14, 1998.

The deadline for submissions is Friday February 27, 1998.
Contact Michael Catalano (Executive Director) at 615.343.3419 or fax him at 615.343.9461 for an entry form.

SPRING 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 1998

ASIFA Central's Sixth Annual Animator's Retreat *by Melissa Bouwman*

Ah Spring, the perfect time of the year to gather together with fellow animators in a gorgeous state park in Illinois. This year around 20 people jumped at the chance to be a part of this annual animator's gathering, and a fantastic time was had by all.

The sixth annual ASIFA Central Animation Retreat took place April 3-6 this year, a little earlier than other years, but fortunately for the attendees, the weather was lovely. Basically, the conference is a time for animators to relax, watch some animation, and share information, and that is exactly what our intimate little group did.

"The crowning event of Friday evening was the premier screening of the new ASIFA Central Reel."
-Melissa Bouwman

Friday evening the retreat kicked off with our traditional Welcome Party. Everyone was invited to partake in a lovely (though a bit jostled) sheet cake. Next came introductions of retreat attendees so that everyone can meet and note the people they might want to make sure to corner before the weekend was over.

The crowning event of Friday evening was the premier screening of the new ASIFA Central Reel. The reel received an overwhelmingly positive response from all audience members. A huge thanks went out to absentee member Jim Schaub who so graciously took on the task of editing the reel together. After Friday's events had concluded, our group split up to enjoy the lodge's many recreational activities including soaking in a hot tub, enjoying libation's at the bar, or going for an evening stroll.

Saturday morning started off with our key speaker, Kim White, Technical Director at Pixar. Kim discussed how she was able to still find time and resources to still produce her own art, while maintaining a job in the commercial field. She talked about her experiences at Trillion (a post production house in Grand Rapids, Michigan), Sierra On-line (interactive game production facility in Seattle, Washington), and at her current job at Pixar. Kim showed a variety of slides and video clips that highlighted work she had done commercially, as well as animations and sculptural pieces she had completed over the past 5 years. Kim has been able to maintain success in both her professional life and personal work. While at Trillion and Sierra On-line she produced

Retreat continued on page 6

WHO is WHO in ASIFA - USA
by Deanna Morse

ASIFA/East ASIFA/Central ASIFA/Washington

There are six ASIFA Chapters in the United States of America - three on the west coast, one in the midwest and two on the east coast. This article will survey the midwest and east coast chapters; in the next issue we will look at the three west coast USA chapters.

ASIFA/East-USA

ASIFA/East, based in New York City, holds regular monthly meetings which feature a different animator or theme every month. Three of these screenings are regular special events: the Animation Festival, the Open Screening, and the Cel Auction.

Every April, a screening is devoted to the ASIFA/East Animation Festival, a competition for ASIFA/East members with awards for best soundtrack, direction, design, concept and animation. This festival is compiled into the ASIFA/East reel. This innovative sampling of commercial, student and independent animation travels to other ASIFA chapters and cities. In addition, for the past two

Who is Who continued on page 4

Letter from the Editor
by Jennifer Eldred

I would like to start off this quarters column by saying thank-you to all of the ASIFA/Central animators who submitted works for the 1st ever ASIFA/Central Animator's Reel. The reel was a huge success at this year's conference and retreat where it was screened for the 1st time on Friday April 3, 1998. The response from viewers was enthusiastic! I hope the enthusiasm will continue as ASIFA/Central volunteers look into distribution options. If you would like to be involved with the distribution or marketing of the ASIFA/Central Reel please contact the organization at asifa@asifa.org.

As always Frame by Frame is looking for correspondents. If you would like to write an article for publication in Frame by Frame please contact me via email at eldredj@usa.net or at the official ASIFA/Central email address asifa@asifa.org. If you are interested in submitting an article for the Summer edition the deadline is July 15.

This summer Frame by Frame will have correspondents in attendance at SIGGRAPH '98 as the conference celebrates 25 years of cutting edge computer animation. We are proud to say that the 1999 SIGGRAPH Art and Design Show will be Chaired by fellow ASIFA/Central member Marla Schweppe. Congratulations Marla!

If you have member news, award annoucements or a brief overview of a current project, write us. We want to acknowledge your talent!

Have a Great Spring!
Jennifer Eldred

In this Issue

- Retreat Highlights 1
- Who is Who in ASIFA-USA 1
- Letter from the Editor 2
- My WAC Trip 6
- Call for Judges 7
- Member Spotlight 9

Coming in the Summer Edition

•Application Form and Official Rules for the 4th Annual Helen Victoria Haynes World Peace Storyboard and Animation Contest.

•SIGGRAPH '98 - 25 Year Celebration

•Distribution Information for the 1st ASIFA/Central Animator's Reel

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/*Central* Volunteers and Project Leaders

Newsletter Designer/Editor & Vice President
Jennifer Eldred
eldredj@usa.net

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Deanna Morse
morsed@gvsu.edu

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Marketing Coordinator
Dave Daruzska

StoryBoard Contest
Mary Lou Haynes, morgpk@aol.com

Conference Chair
Mary Lou Haynes, morgpk@aol.com

Conference Co - Chair
Dave Daruzska

Directory Coordinator:
Randall Rockafellow

Website:
http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 3-5, 1998

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

ASIFA/Central Board and Members Meeting

notes by Deanna Morse, President, ASIFA/Central

The annual board and members meeting was held on April 4th, during our annual retreat. Deanna Morse gave a report of ASIFA activities from the previous year, which included the following:

Production of the first ASIFA Central Members Reel:
In a recent newsletter, we put out a call for works from members. Thanks to Jim Schaub for coordinating the production of this reel which had its' World Premiere at the retreat. Jim digitized the clips, designed and animated titles using Adobe After Effects, and edited the reel using the Media 100. Randy Rockafellow helped on this project, too, by soliciting tapes from members for the reel.

Regular Publication of Frame-By-Frame:
Thanks to Jennifer Eldred who coordinated, edited and published our quarterly newsletter. Last year, two columns were picked up by the International Newsletter ASIFA News.

Members Update on the Web:
Randy Rockafellow has been working with our webmaster Byron Grush to try to update our web site. Randy started with the Members Directory, and has expanded and updated it. Thanks, Randy!

Award for our Web site:
ASIFA Central has been named an outstanding education-related site on the Web by The Education Index. Thanks to Byron Grush for his continued efforts with our site. www.asifa.org/animate

Storyboard Competition:
Mary Lou Haynes worked to publicize the Helen Victoria Haynes Storyboard contest, and has organized the competition in a different manner for the future.

Membership and Publications:
Deanna Morse coordinated general correspondence, membership mailings and renewals for the group. Her employer, Grand Valley State University again provided support for ASIFA/Central by subsidizing mailing costs for our organization. Deanna also talked about her involvement with ASIFA international as she was elected to the International board of ASIFA last summer.

Treasurer's Report:
ASIFA/Central basically is flat - no significant profits, no losses. Our expenses are: international dues, paying the service provider for our web site (about $17/month), and printing the newsletter (about $75/issue). Our only income is in member dues. The retreat basically pays for itself, but doesn't generate income.

In the past twelve months, we deposited 1783.17 (mostly from membership renewals and new members), and we spent 1357.78. Our check for the international dues ($348) has not cleared the bank yet, so basically we are breaking even. If we had to pay our mailing expenses for the newsletter, we would probably have to raise our dues.

> **"Our only income is in member dues"**
> ***-Deanna Morse***

Other issues:
There was discussion of finances for the group, and of trying to get corporate and university sponsorship. There was also discussion of ways to expand our membership base, and specific talk about future conferences.

Volunteers:
Deanna asked for volunteers for the coming year. Jennifer Eldred volunteered to continue as newsletter editor. Marla Schweppe volunteered to coordinate some of the publication and mailings through Rochester Institute of Technology. Randy Rockafellow volunteered to continue with the Web site, and volunteered to do membership outreach. Mary Lou Haynes and David Daruszka volunteered to be the 1999 retreat coordinators, and to continue their work with the Storyboard Competition.

Volunteer Opportunities:
We are all volunteers in an all volunteer organization. There is a space for you. We always need writers for the newsletter, and people to coordinate special projects. Please contact us if you are interested in volunteering.

Here are the Retreat Dates! booked at Starved Rock Lodge by Mary Lou Haynes and Dave Daruszka, Conference Chair and Co-Chair.

Mark your calendar for **April 30 - May 2, 1999** and **April 28 - April 30, 2000.**

The next ASIFA/Central Board Meeting is scheduled for May 1,1999. If you would like to volunteer for a position please contact ASIFA/Central at asifa@asifa.com

Continued from Who is Who on page 1

years, special awards honored individuals who have supported independent animated film:

In 1996, Louise Beaudet, and in 1997, Adrienne Mancia were recognized for their lifetime efforts to promote animation.

Every June is the Open Screening. All members, including students, are able to show any of their work including current projects, shorts, or works in progress for feedback.

Every other year is the ASIFA/East Cel Auction. At this event, member-donated cels and production drawings are auctioned, and the represented films are screened.

ASIFA/East publishes a monthly newsletter, the Anymator, which spotlights members' accomplishments and general industry news, lists jobs, grants and residencies, and includes dates and deadlines for film and video festivals worldwide. The ASIFA/East Web page includes samples of past issues, clips of members' films that can be downloaded, and links to members' web sites.

ASIFA/East is an all volunteer organization representing all different kinds of animation with 27 members currently on the executive board. Some of the founding members were: Shamus Culhane, Dick Rauh, Tissa David, and Howard Beckerman. Linda Simensky has been president since 1991. She recently moved to Atlanta to become the Vice President of Original Animation at the Cartoon Network.

Future plans for ASIFA/East include: expanding the visibility and screenings for the ASIFA/East reel (last year, the number of film entries doubled) building the web page, continuing the newsletter, and creating a mentoring program for students on the East Coast.

Contact information:
web: www.yrd.com/asifa

President:
Linda Simensky
Vice President of Original Animation
CARTOON NETWORK
1050 Techwood Drive NW
Atlanta, GA 30318
Phone: 404-885-0821
fax: 404-885-2456
Linda.Simensky@turner.com

Membership Secretary:
David Levy
tel. 212-846-5441

mail contact:
ASIFA/East
c/o Michael Sporn Animation
632 Broadway, 4th Floor
New York, NY USA 10012

Newsletter Editor:
Mark Siegel
212-989-4369
AlphaneMoo@aol.com

ASIFA/Washington-USA

Tom Krawczewicz is the primary force behind ASIFA/Washington, based in Washington, DC. Founded in 1982 by Larry Luria, Bonnie Willette, Jim Strong, Hank Zangara, Jay Dunn and Tom Krawczewicz, this chapter's activities have remained basically the same throughout the years. These include screenings of the ASIFA/East Festivals, SIGGRAPH showcases and collections of films from local members. They sponsor an annual local showcase of animated films and have hosted visiting guests including: June Foray, Bill Plympton, Barry Purves, Faith Hubley, Don Bluth, Bordo Dovnikovic and Michel Ocelot.

ASIFA/Washington's newsletter is published approximately 10 times a year and contains local information, event information, ASIFA international news and any national or international news of interest.

For their 15th anniversary celebration this year, they showed films that also celebrated milestone anniversaries (such as 10, 25, 50, 60 years) which included: "The Old Mill", "Crac", "What's Opera Doc", "Lupo the Butcher", among many others.

Future plans include a screening of the ASIFA/Northwest reel, a screening of the work of Corky Quackenbush ("Mad TV"), and one or two Warner Bros. retrospectives.

Contact information:

President:
Tom Krawczewicz
9918 Woodburn Road
Silver Spring, MD, 20901 USA
fax 301-864-0248
phone 301-593-9178

Who is Who continued on page 5

Continued from Who is Who on page 4

ASIFA/Central-USA

The writer has been a member since 1979 and president since 1991.

ASIFA/Central began as an association of professional and independent animators in Chicago, and has grown to encompass a larger regional area. Members come from Illinois, Michigan, and Wisconsin, and as far away as Canada, Texas, Colorado and New Mexico.

Because of this wide geographical spread, ASIFA/Central has evolved from its' original emphasis on meetings and screenings to a more virtual organization. The newsletter, "Frame by Frame", provides the membership with information as well as a forum for interaction. Because the publication is quarterly, it features in-depth articles rather than timely announcements. Recent issues included, an overview of animation sites on the web, an interview with former ASIFA/Central member Jim Richardson (who recently moved to the Will Vinton studios), and an article on finding employment with the big animation studios.

A major annual event is the spring conference/retreat which brings together members for a weekend of screenings, presentations, anijams and conversation. At the sixth retreat in April of 1998, the ASIFA/East and ASIFA/Northwest reels were screened, and guest animator (and former ASIFA/Central member) Kim White talked about her production work on "A Bug's Life" at PIXAR. The ASIFA/ Central member's reel was premiered, which includes the anijam created at the 1997 retreat.

In addition, students attending the retreat presented storyboards in the Helen Victoria Haynes World Peace Storyboard competition. The winner receives production support for the creation of an animated film about World Peace. Phil Simoncelli was the 1996 winner. Rita Waters-Dobias is the 1998 winner.

ASIFA/Central was the first chapter ASIFA to publish an ASIFA webpage. Webmaster Byron Grush has received several awards for this site, which he updates from New Mexico. The web site features articles from past newsletters, a members page and gallery, and general information about ASIFA.

Founding members of ASIFA/Central in 1975 included Wayne Boyer, Byron Grush, Millie Goldsholl, Robert Edmonds and Art Pierson. For over a decade and a half, Dave Daruszka served as president. During his tenure, ASIFA/Central co-sponsored many programs and brought in visiting animators including: Don Bluth, June Foray, Gordon Sheehan, and Shamus Culhane. For years, the chapter coordinated the judging of animation at the Chicago International Film Festival.

When this writer became became president in 1991, the center of ASIFA/Central moved to Michigan. As an all-volunteer organization, the board members each have an area of responsibility. These include: Jennifer Eldred (Vice President and Newsletter Editor), Byron Grush (Webmaster), Randy Rockafellow (Membership Directory), Marla Schweppe (Mailings and publication), Dave Daruszka (Conference Co-Chair), Mary Lou Haynes (Storyboard Competition Organizer, Conference Chair), Jim Schaub (Midwest Animator's Reel Editor), and Melissa Bouwman and Eric Oehrl (Correspondents). Future plans include: expanding the annual retreat, building links to member information on the web page and through the newsletter,
continuing to develop web presence, and coordinating distribution of the member's sample reel.

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Deanna Morse is an animator and Professor at Grand Valley State University. She is currently President of ASIFA/Central and a member of the international board.

Frame by Frame is a quarterly publication of ASIFA/Central.
Send articles, materials, artwork, comments and suggestions to:

Frame by Frame
Jennifer Eldred
c/o ASIFA/Central

See back cover for ASIFA/Central mailing address.

Continued from Retreat on page 1

an animation of her own that had to do with being adaptive to the commercial environment...this piece was screened in the viewing rooms at SIGGRAPH 96. In addition a sculpture Kim produced last year (featuring barbed wire, natural elements, and sugar spoons) while working at Pixar is now a part of a touring art exhibition.

Kim also offered advice for members of the audience that were currently looking for work. She spoke about the importance of having a high quality reel that looks professional, and showcases only the work that you are most proud of. She advised animators who are looking for a job to always check the dub of their reel before they send it out to ensure that the image and sound quality are good...sending out a bad dub can leave the wrong impression on potential employers.

Saturday was an absolutely splendid day weather wise, so after the morning events a number of people went for a hike on the surrounding trails. Later that afternoon, we reconvened to give our support to the people who were presenting their storyboards for the annual Victoria Haynes World Peace Storyboard competition This year there were 3 applicants and everyone did a fine job presenting their ideas. The judges had their work cut out for them. After the Storyboard presentations, Annette Barbier of Northwestern University in Illinois talked about the animation courses at her school. She discussed the projects that she assigns for each course and showed a sample or two from each assignment. She was interested in knowing how others approached the subject of computer animation in their classes, especially considering some of the technology limitations she was facing. All and All, she screened a number of impressive student works.

Saturday Evening, the Storyboard contest winner was announced. Rita Dobias of Grand Valley State University was awarded the prize which consisted of: $500, a backpack, thermal blanket, T-shirt, sleeping mat, Wacom graphic tablet, the "Painter" program, and a resumÈ making program. Congratulations Rita! The evening was rounded out by a Show and Tell session where people were given the opportunity to screen their own work. At least 2 hours of marvelous animations produced by animators at the retreat were viewed, plus a number of student works were shown by Marla Schweppe of RIT, and Deanna Morse of Grand Valley State University.

The Saturday late night bonfire was attended by only six diehard ASIFA members. Rumors have it that the group drank smuggled wine, and sang showtunes until the wee hours of the morning. That may explain the slow moving group of people filtering in late to the showing of the esteemed ASIFA East Reel on Sunday morning. After all was said and done the Retreat was deemed as a great success by all who attended...and of course we hope to meet more ASIFA members at the Retreat next year!
-Melissa Bouwman

My WAC Trip!
by Greg Colton

As I prepared to go to the World Animation Celebration in Pasadena this year, I had no idea what to expect. Here I was, a relative nobody, about to attend an opportunity expo with lots of other students and professionals trying to break their way into the field of animation. Even though I didn't know what was to come of the event, I made tons of demo tapes, resumes, and business cards to throw about. I also put together a little portfolio of character designs and such. So off I went, hoping to gain some greater understanding of what I'd have to do if I wanted to draw cartoons for a living.

When I arrived, I was there a day before the ASIFA Expo was set up. I roamed about just to see what was going on. When I walked into the Civic Center, to my surprise, Nickelodeon and Klasky-Csupo were already set up and looking at people's work. I ran back to the hotel to grab my portfolio and sketchbooks. My first meeting was with Klasky-Csupo. The woman I spoke with, Lynda, was very cool. I'm always nervous about meeting people who are actually in the field already, but I felt very comfortable in the Klasky suite. After looking at my stuff, we chatted a bit, and she basically said that "everyone eventually makes it" in the animation biz. That boosted my confidence tenfold!

I happily trotted over to the Nickelodeon Suite, and made an

My WAC Trip continued on page 8

Call for Judges:

Animators, Artists, Sculptors, Art Directors, Technical Directors, Writers, Educators, Communicators, Linguists, Musicians, Dancers and Technicians!

CAN YOU BE CRITICAL? CAN YOU BE CONSTRUCTIVE? CAN YOU COMMUNICATE? HAVE YOU WON COMPETITIONS? HAVE YOU JUDGED COMPETITIONS?

The 4th Annual International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Contest is looking for "A FEW GOOD MEN (or WOMEN)..." to sit on the 1999 judging panel.

If you answered `YES!' to any of the above questions, we want you! You are encouraged to judge on a volunteer basis. Judging takes about 2-6 hours, depending on the volume of entries. This private judging involves:

- viewing the entrants storyboards,
- reviewing supporting materials,
- discussing the storyboards and supporting materials with other panel members, and
- scoring entries based on established criteria.

The judging panel is charged with selecting 2 winners from pre-qualified entries in separate categories. After the panel has made it's selection, the 2 winners will be invited to receive their prizes at the annual Awards Ceremony. Winners names will be announced at the Awards Ceremony and prizes distributed for those winners present. Attendance by the judges and the winners is optional at the Awards Ceremony.

The 1999 Awards Ceremony is tentatively scheduled for 7:00 pm CST, Saturday, May 1, 1999. This event is held in conjunction with the annual ASIFA/Central Conference & Midwest Animator's Retreat at Starved Rock Lodge.This lovely resort is set amidst 2,600 acres of forests, canyons and waterfalls in beautiful Starved Rock State Park near Chicago, Illinois USA.

WINNER'S CIRCLE

1996 - Phil Simoncelli, 1998 - Rita Waters-Dobias.

PREVIOUS JUDGES

Phil Simoncelli
(animator & 1st Winner, International HVH World Peace Storyboard & Animation Contest),
Dave Daruszka
(writer, illustrator/animator & past president, ASIFA/Central),
Deanna Morse
(animator, educator & president, ASIFA/Central),
Marlene Stewart
(choreographer/dancer) and
Mary Lou Haynes (musician, poet & Contest Founder).

FUTURE JUDGES*

Larry Bafia (animator & animation director - PDI), Annette Barbier (educator, judge, videographer, filmmaker - Northwestern University),
Mike Riley (educator, judge & mathematician), Dr. Gerry Slaughter (educator, linguist & musician).

Please visit the ASIFA/Central Member Directory at www.asifa.org/animate for the judge's bios.

MISSION STATEMENT

This contest was established with a non-renewable annuity from the late Helen Victoria Haynes. Vickie was a bi-lingual educator, scholar and musician, steadfast in her physical, spiritual and financial contributions to the local Chicago ecumenical community. As a tribute and memorial, this Contest was established as a means to continue and to expedite her charitable work within the community, to expand her work outside the community, to benefit students worldwide and to benefit the global community while promoting the art of animation.

We expect students to think of solutions towards World Peace based on this mission statement. We expect judges to encourage students to visualize their solutions by awarding the prizes to students whose solutions best complement this mission statement. The ultimate focus of these efforts is to increase participation in a global endeavor towards achieving World Peace, without regard to gender, race, ethnicity, religion or country of origin.

The judging of submitted storyboard entries will take place in Chicago, Illinois USA in mid-March, 1999. The day, time and place of judging will be announced in a future ASIFA/Central Frame by Frame newsletter and on the ASIFA/Central website.

Your pro bono judging efforts will be rewarded with one complimentary meal in Chicago, Illinois USA with other panel members. Checkout Frame by Frame, or the ASIFA/Central website at www.asifa.org/animate, for Application and complete Rules, including the judging selection criteria.

To volunteer or for more Info, please email the `Contest Coordinator' at morgpk@aol.com.

**Judging panel is subject to change.*

This contest is coordinated, administered, sponsored and founded by M.L. Haynes.

Continued from My WAC Trip on page 6

appointment with them. The man who looked at my demo tape and sketchbook had me a bit confused. He told me that he didn't see me working on Hey Arnold!, which he works on, but maybe could see me working on Catdog, since it's about a cat connected to a dog and I made a cartoon about a guy connected to a zit. I couldn't believe I was talking to a professional. Since when does the content of my own personal projects dictate what future projects I can do? I'm quite confident that I could animate the Hey Arnold! characters given the chance. I left the Nickelodeon Suite feeling a bit perplexed and sort of annoyed.

The next day, the real show began, and everyone was set up in the Civic Center: Columbia-TriStar, Fox Animation, Film Roman, MGM, Nelvana, Pixar, Disney TV, Disney Feature, PDI, Dreamworks, Warner Bros.,Sunbow, Capcom, and more! I think that there could have been a bit more variety in the companies that were there. It was really neat that there were plenty of "big shot" companies there, but I really would have liked to see more of the "little guys". Many of the people at this event were students. I'm sure that there were more students than myself who may not want to jump into a big studio right away. I was glad Capcom was there, as I've been a Capcom fan practically all my life, but I was really wishing there were more video game companies at the show. Animation in video games is some of the best around, and at least for me, animating for video games would be a dream job!

At first I just walked around. I was eyeballing other people showing their portfolios to the studio reps. Man, did these people have some stuff to show! Many of these guys and gals were obviously professionals. Even the student work I was seeing was pretty amazing. Lots of REAL art. I pretty much just had cartoons and doodles with me. I stopped first at Nelvana. I think their company is pretty cool, as they have a huge variety of styles and genres in their cartoon library. The woman that looked at my stuff didn't seem overly stimulated, but then again, she's looking at thousands of things at this show. She told me I should have some life drawings. Life drawings seemed to be a key thing that these television animation people want to see. I have taken life drawing classes, and I do think that it's really helped my cartoon work, but I figure I should show what I do best. And in my opinion that's drawing cartoon characters, and not naked humans. Film Roman was really busy, but I went over there next. Again, the guy seemed kinda passive as he flipped through my stuff. And again, he wanted some life drawings. At that point, I went over to Columbia-TriStar. These guys were really hyped up and fun. I sat down with Tracy, who I think was a colorist, and showed her my stuff. The feedback from her was way better than the other people I'd been talking to! She said that it was nice to see a good variety of character designs and sketches, as all she had been seeing all day was life drawings. She told me that I'd be a good storyboarder, and should ask for some tests. I guess these companies send you a test, and if you create a good test storyboard, they might hire you. I left the Columbia TriStar booth pretty happy. I went wandering into the Technology expo just to take a break, and was looking at some of the high tech doohickeys that I know nothing about it. But one of them had some cool Japanese cartoons running on them, so I hovered around a bit. And who comes walking next to me but Bob Camp! Sure, he defected to Nickelodeon and helped create the bastardized Ren and Stimpy, but I've always admired his cartooning ability. I introduced myself like a little fanboy and talked to him a bit. He took my demo tape, even!

After the first day was over, I had pretty much talked to every studio at the show. The second day I pretty much just wandered around grabbing free goodies. There were some great shows and a party too. As I left the World Animation Celebration, I definitely got a grasp on what I'll need to get into the animation biz. More life drawings, definitely. However, I'll still use my character designs and my current animations as my strongpoint, and base my portfolios on those things. I'm sure it might cause some studios to turn me down flat, but I want to get hired based on what I think I'm good at. Foolish pride or wishful thinking? I dunno ... I just want to draw all day.

-Greg Colton

This Quarters Member Spotlight is on Barry Young

Interview conducted by Randy Rockafellow

I enjoy conversations with people who speak passionately about what they do. My interview with Barry Young was one of those enjoyable shop talk sessions. Barry is the Animation Program Director at Columbia College in Chicago. We spoke about his role in the establishment of ASIFA/Central, Columbia College's animation program, and how he got to be where he is now.

Barry developed and has managed the animation program at Columbia for the past 20 years. A program which started out with 1 room, 15 students and 3 drawing disks has now grown to 400+ students, 25+ staff, and a variety of animation tools. This ranks Columbia as one of the largest animation programs in the world. One reason the program is so large is because of the schools open admission policy. Applicants are not required to submit a portfolio and only require a high school diploma. Barry says, "it allows students to find out if they can do it." Referring to the dedication and the talent required to be an animator.

Columbia College students get an opportunity to experience a variety of animation skills. Disciplines range from the more traditional such as cel, clay, and sand to the computerized techniques of Digital Ink & Paint, and 3D computer animation. Currently Columbia College iscurrent expanding from 1000 sq. ft. to 6000 sq ft and adding a fleet of new SGI computers running Alias and Softimage.

The one thing that the colleg doesn't offer is a graduate program. Barry said that plans for a graduate program are underway but are at least two years away. During the summer the school does offer a program for high school students to try animation. This helps students determine early on if they have the talent and desire to be an animator.

Barry Young's background includes an undergraduate degree in Graphic Design & Advertising. For a period of time Barry taught graphic design and freelanced. Then in 1971 he headed to Northwestern for his Fine Arts Masters degree in silk-screening and animation. Then he did more freelance work and teaching before moving to the Chicago area in the mid-70's. While in Chicago he freelanced and was hired on at Chicago's Academy of Fine Arts to develop an animation program. In 1978-79 he took the job of developing an animation program at Columbia College.

The next thing that happened was the start of the ASIFA/Central organization. Barry said, "ASIFA/Central evolved from the love of animation a group of people shared at the time. This group was composed of a handful of people including Millie Goldsholl, and Dave Daruska. In 1981 Barry was President of the organization. Then Barry's lifestyle changed. He got married and then watched as his animation program grew and demanded more time leaving little to no time to remain active with ASIFA/Central.

Today Barry is constantly handling inquires into Columbia College's animation program, dealing with budgets, teachers, students, and overseeing the current expansion of the department. He is a busy guy who thoroughly enjoys every minute of it and can't imagine doing anything else.

To find out more about Columbia College's animation program:

Write to
Barry Young
Columbia College in Chicago
600 S. Michigan Avenue
Chicago IL 60605
Call 312-344-7367
Or email byoung@popmail.colum.edu

SUMMER / FALL 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

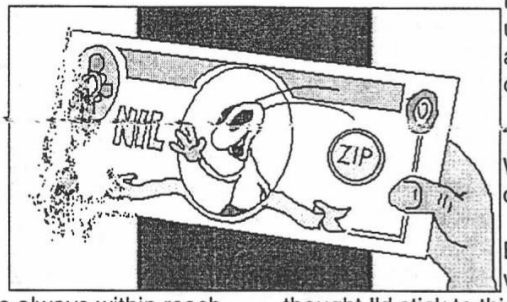
SUMMER / FALL 1998

RUSH JOB

by Jim Middleton

Jim Middleton is a self-taught animator and illustrator who pays his bills with a day job as a pharmacist. He made his first film at 13, his first animation at 15, and his films have earned awards in festivals from around the world. The Battle Creek, Michigan based "Animating Apothecary" has served as his creative outlet since 1978. "Rush Job" is his latest animated film.

The storyboard for "Rush Job" had been spread out on my animation table for about eight years. Every few months I would dust it off, rearrange some of the shots, make the occasional note, even get to the point of cleaning out the Bolex or making sure there was still a reel of Ektachrome in the freezer. The selected music track, a 1930s recording of Chopin's "Waltz No. 3 in A Minor" from an old 78, was always within reach.



In March of this year, it became apparent that the Cel Vinyl colors were old enough to drive and in an advanced state of atherosclerosis. The Ektachrome had been in deep freeze for just a bit too long as well. And with a dog and 12 year old on the premises, the life of a recording mastered on shellac was, at best, tenuous.

If "Rush Job" were to make it past storyboard, it would have to involve computerization. Autodesk's Animator Pro, its cousin 3D Studio, TrueSpace, and Hash's Animation Master were all snuggled on the hard drive of this shiny new AST PC. The Wacom tablet was in place. I took a deep breath, unplugged the phone, and turned everything on.

Then I discovered Windows 95 was calling the shots.

Being most familiar with Animator Pro, I thought I'd stick to this nice, flexible DOS-based software. Turns out that my good luck in using it with a 486 environment wasn't going to carry over to the world of Windows. No matter how I set things up, the Wacom tablet wasn't happy going to DOS through Windows. It was like drawing with the wrong hand. Two computer gurus, Wacom, and Autodesk were unable to shed any light on the problem; the work around that seemed to be most effective was to tell the tablet it was in a portrait environment and then

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WHO is WHO in ASIFA - USA

by Deanna Morse *Reprinted from ASIFA NEWS Volume 11 Number 2*

There are six ASIFA Chapters in the United States of America - three on the West coast, one in the Midwest and two on the East coast. This article will survey the three West coast USA chapters. (The previous issue of Frame by Frame spotlighted the Midwest and East coast chapters.)

ASIFA/Hollywood

ASIFA/Hollywood is the largest of the six USA chapters, with approximately 2000 local members. It was founded in the 60's, and received non-profit status in the early 70's. Founders included June Foray, Nick Bosustow, Jules Engel, Bob Kurtz, and Bill Littlejohn among many others. They have a staffed office, an Animation Center, where they hold small parties and special events The Center also has a small reference library of animation books.

The chapter has several regular long-standing programs. Each year the Annie Awards honor excellence in animation. In 1997, the 27th year of these awards, about twenty five trophies were awarded to recognize the year's best feature film, video, television program, commercial and

Who is Who continued on page 4

Letter from the Editor
by Jennifer Eldred

I would like to start off this quarters column by saying thank-you to all of the ASIFA/Central members who submitted articles for this edition: Mary Lou Haynes, Jim Middleton, Deanna Morse and Randy Rockafellow. This quarter we bring you articles on SIGGRAPH '98, updates on the projects of fellow ASIFA/Central members and contest information for the 4th Annual Helen Victoria Haynes World Peace Storyboard & Animation Scholarship Competition.

As a reminder Frame by Frame is always looking for correspondents. If you would like to write an article for publication in Frame by Frame please contact me via email at eldredj@usa.net or at the official ASIFA/Central email address asifa@asifa.org. If you are interested in submitting an article for the Fall/Winter edition the deadline is October 15.

ASIFA/Central accepts member news, award announcements, brief overviewsz of current projects, so write us. We want to acknowledge your talent!

Jennifer Eldred

Member Spotlight: Dave Corbett

Dave is a Partner in Pluto Post, a small but growing video post production studio located in downtown Birmingham, Michigan. As the head of the Graphics Department, he has double duty between meeting with clients, art directing and being a full time digital artist.

Dave Corbett didn't set out for an animation career. He didn't take art & animation classes or get hired and trained at an animation facility. What he did have was the confidence and commitment to pursue a field that interested him. "Persistence" as he calls it, gave him the opportunities to work on a variety of 3D projects: Automotive Big Three projects, Home Window company broadcast spots, Belle tire spots for Detroit Lions, Tigers, and Red Wings broadcasts, corporate & industrial video graphics, and most recently building and flying through a virtual downtown Detroit.

So, how can someone with very little experience and no formal training come to work in the animation field? Some would answer, talent. But Dave claims that by no means is he the

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ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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Send a check (payable to ASIFA/Central) to the address above.

SIGGRAPH '98

by Deanna Morse

"Join 30,000 of your closest computer graphics friends to celebrate 25 years of inventing the future." This was the invitation to attend SIGGRAPH '98, the self described "world's premier computer graphics conference and exhibition." Public Relations hype? I don't think so. I have been involved in SIGGRAPH for the past ten years, in various capacities. I've been an attendee, a student volunteer and received a faculty grant to attend the conference. I've had my work screened in the animation theaters. In 1994, I was on the organizing committee as the chair of the Art Show. This year, I was a member of the art show jury, "Touchware". Each year, I have found SIGGRAPH to be interesting, well-organized, varied, challenging, overwhelming, inspiring, and a lot of fun. This year was no exception.

For those of you who don't know, SIGGRAPH is many things. There is a technical program, including over 40 papers, almost 50 courses (full day, half day, and a few hours), many panel discussions including 80 sketches, an art show, several animation film shows, an showcase of new technology, plus an exhibition floor with over 325 companies represented. There are also parties, receptions and more parties. This year, there was an "interactive dance floor" where for four nights dancers could control aspects of the lighting and music with our movements. It was very fun, and grew in popularity as the week went on.

There were several technical presentations on animation in feature films: for instance: the making of "Mulan", the use of facial animation in "Antz", and digital compositing in feature films. Karl Sims showed his recent work with "Artificial Life", where he writes programs that determine behavioral constraints for animated characters. The Electronic Theater pre-show was a lively light paddle game by Cinematrix. Audience members played pong, solved a complicated maze and flew an airplane, controlling the movements by holding up light reflective paddles with red and green sensors. (Both nights, my side won.) Then, the show started with "Hand Drawn Spaces", a virtual performance choreographed by Merce Cunningham, where sketchy pastel-drawing lines defined the realistic shapes of dancers moving on three screens. The shapes were feathery, but the movements (generated through motion control and also keyframe animation) were perfectly realistic. The body of the program featured more character animation than in the past, with some strong emotional content. Mitch Butler's "The Smell of Horror" was a memorable story about a quirky and lonely character who tries to make friends with household repairmen. "Bingo" by Chris Landreth ended the program on a philosophical question, "What if a lie is told long enough and loud enough?" (And here's the lie: "I'm not Bingo. You're Bingo.")

In the "Touchware" Art Show, there were some intriguing installations that included animated elements. My favorite was "KAGE", by Japanese artists Kyoko Kunoh and Motoshi Chikamori. In this piece, many cones sit in a pool of light on the floor. As the viewer touches a cone, different shadow plays are generated: a little stick figure waves at us, a plane flies overhead, the shadows move from side to side. It created a fanciful world-space, and many people stayed for a long time, touching each cone, or combinations of cones, or cones in a sequence to enjoy the playful shadow-play responses.

I was also engaged by "The Bush Soul", an interactive animation by Rebecca Allen. In this piece, you control an avatar (a spinning flower-like character always in the center of the screen), as you explore about eight different worlds. As you come close to different animated characters, you affect their behavior. The music and sound effects are rich and compelling, and the shapes are appealing, although somewhat simple, as required for real-time animation.

Another installation, "Stream of Consciousness" allows the participant to play with visual language as we are able to grab floating words and build new poems. The words are projected on water in a classical Japanese garden setting. Although this piece had less full animation, I found the movement of the words to be powerful. As you "touched" a word, it burst into related words, which also floated on the water stream. The piece was designed by Tom White and David Small, from MIT.

For more information about SIGGRAPH 98, go to their web site, www.siggraph.org/ s98/. SIGGRAPH '99 will be back in Los Angeles, August 8-13, 1999, (www.siggraph.org/s99/). The L.A. location means that it will be much bigger. This time, you can "join 50,000 of your closest computer graphics friends to celebrate 26 years..." See you there.

Deanna Morse is an animator, a professor at Grand Valley State University and the President of ASIFA/Central.

Continued from Who is Who on page 1

animated interactive production as well as individual achievement by artists, writers and voice talent.

The AniFest! is ASIFA/Hollywood's annual convention of animation. Held every summer for the past 27 years, the event features entertainment, art, merchandise, collectibles, demonstrations and seminars on animation.

The Opportunities Expo originally began as a job fair at Anifest!, but has grown into a major exhibition. Held in conjunction with the World Animation Celebration, the exhibition floor has a mix of major and smaller studios, schools and animation equipment suppliers. Recruiters interview on site and offer outlines of their employment needs. In addition, Women in Animation co-sponsors an extensive series of panels, seminars and presentations by industry representatives on a variety of topics relating to animation employment. Last year over 25,000 attended the Celebration.

Because early animation films were printed on flammable nitrate stock, they are quickly decomposing. The Animation Preservation Project selects "orphan" films and funds transfer from nitrate to modern 35mm safety film. Donors can "Adopt a Cartoon" helping to safeguard these films for the future.

ASIFA Hollywood currently offers a popular series of Life Drawing workshops, with a live model and instruction. They also sponsor many fun special events, such as a cartoon Sing-A-Long to celebrate the New Year, Evening with Celebrity Events, Parties, Tours and Open Houses, Scholarships, and a job opportunities hotline. They had an evening of remembrance to reminisce, swap yarns and honor the memory of 25 animation professionals who died last year.

In the future, they plan to build a broader animation archive, organized for advanced usage, and are putting together an "Animation Alert Email Flash". Also, they plan new and exciting additions to the regular events. Publications include their newsletter "The In-Betweener", a monthly "Calendar of Animation" and a well-illustrated web page (see address below).

The Officers of the Board are:
Antran Manoogian, President; Tom Sito, Vice President; Girard Miller, Treasurer; Bill Turner, Secretary. The other members of the board are Paul Husband, Bob Miller, Brian Miller, Rita Street and Stephen Worth.

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http://home.earthlink.net/~asifa

ASIFA/San Francisco

ASIFA San Francisco was founded in the early 1970's and presently has about 300 members. They have regular monthly programs and a several annual events. They sponsor two open screenings each year: one for students and independents, and one for commercial work. They also have an annual program on employment in the industry "How to Get a Job", and a showing of the ASIFA/East reel.

Although I have never lived on the West Coast, I have been a member of ASIFA/San Francisco for many years. Karl Cohen publishes a really great newsletter. As it arrives each month, I read it cover-to-cover. It's a "Headline News" for animation, full of specific and unique information. There is always something of national or international interest, reviews of new books, videos and merchandise, festival reviews, gossip, opinions about the state of the art, and tidbits about animation in San Francisco.

For instance, the March issue of the newsletter included Oscar information, including an interview with Jan Pinkava, creator of the Oscar winning "Geri's Game", grants information, ASIFA information, local news items, a review of "Uncensored Animation" , and news items including information on a limited edition cel of "Gertie the Dinosaur", and a notice that Steamboat Willie might fall out of copyright protection in five years, reviews of Animation Magazine and three design books from Sheridan College, a listing of a dozen festivals, employment information and a description of their two monthly programs.

Karl Cohen writes the newsletter and serves as President.

Some of the other key members of ASIFA/SF are: Seth Olitzky, membership; Shirley Smith, treasurer, Barbara Bennerman-Olizky, proofreader, Marty McNamara and Prescott Wright, event programming.

ASIFA San Francisco
P. O. Box 14516
San Francisco, CA. 94114 USA

ASIFA/Northwest

ASIFA/Northwest is the newest of the USA chapters. Founded in 1990 by Marilyn Zornado, Joanna Priestley, Webster

Who is Who continued on page 5

Continued from Who is Who on page 4

Colcord, Amy Collen, Barry Bruce, Rose Bond, and Ken Baer, it currently has about 75 members.

The chapter gets together every 2 months for screenings, social activities or for a special presentation. There are a lot of animators working in Portland generally in non-traditional techniques so the group has a more working animator focus. Most of the chapter members are working animators.

They are a low overhead operation. No equipment is owned by the organization but connections happen as a result of 'networking' at the events. People have hooked up and shared equipment. Portland members generally meet at Vinton Studios, TekniFilm Lab or in someone's studio for a party. Seattle members meet at 911, a community media center.

They publish a quarterly newsletter, "NW Animator" which is an important communication device as the chapter covers a wide geographic area.

The chapter has produced three reels spotlighting new work from ASIFA/Northwest members. Their current reel, organized by Webster Colcord, is currently touring the other ASIFA USA sites.

For the future, they are looking to bring a renowned visiting animator to town, keep the newsletter coming out and engage new members in building the community of Northwest Animators.

Marilyn Zornado is the current president. Rose Bond edits and designs the newsletters. Amy Collen is the membership coordinator.

ASIFA-NW
c/o Direct Animation
P.O. Box 25756
Portland, OR 97298 USA

Deanna Morse is an animator and Professor at Grand Valley State University. She is currently President of ASIFA/Central and a member of the ASIFA international board.

Member Spotlight: Dave Corbett continued from page 2

most talented person out there. So then what is his story?

It begins with Dave Corbett attending Michigan State University. Then graduating, and going on to work as an audio engineer. A job that involved, among other things, recording and setting up for bands in and out of the studio. Faced with a job that he didn't enjoy, earning little money, and no hope for advancement; he quit his job and started to do something he had an interest in. Which happened to be creating graphics on a computer. He bought an Amiga Toaster with Lightwave and started to teach himself how to use it. After spending a few months getting comfortable with the system he went around to various companies, agencies, editing facilities and sold himself as a freelance graphic designer/animator. Soon Dave found himself starting a company called Animagic. "Presenting yourself as part of a company gives you more credibility," says Dave, "and that's why I started up Animagic."

Among the many people that Dave networked with he developed a strong relationship with Mark Yasenchak & Tim Holmes. Between the two they had more than twenty years worth of experience in the business and each with his own production company. Dave said,"Even though I was young and not as talented they kept hiring me when they could have easily have hired someone more talented." When he started to do enough regular work with them Dave moved his business into a suite adjacent to theirs at the Studio Center in Farmington Hills. "Working with Mark and Tim, I really learned the professional side of the business," Dave said with a lot of respect. "Which involves curbing some of your own art direction and giving the client what they need and want."

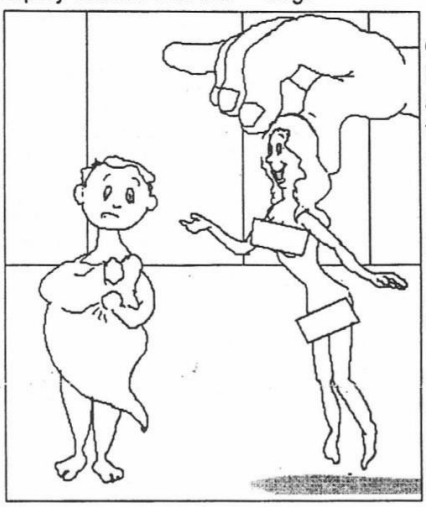
Four years after starting up Animagic, Dave was discussing plans with Mark, and Tim to merge the three companies into one post-production facility. This came about because clients didn't like getting billed from two or three separate companies for a job, and being one company simplified all this and more. Thus PlutoPost was formed.

Within two years of PlutoPost's existence it has grown large enough to require 3 AVIDS, an Online edit suite and 6 graphic/rendering workstations running primarily Adobe After Effects and 3D Studio Max software. Of course Dave was very modest about all the company's success and growth. He had very realistic expectations about the business going in and right now is happy over the way things have been turning out.

His future plans will no doubt involve a "persistent" pursuit of creative and challenging work for himself and for his creative staff at PlutoPost.

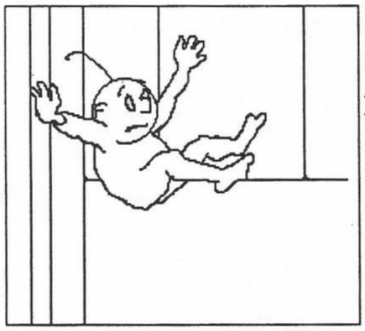
Continued from Retreat on page 1

struggle with the proportions. This is how production proceeded. Every few days I would play around with the settings, just to see if there was something that would work better.

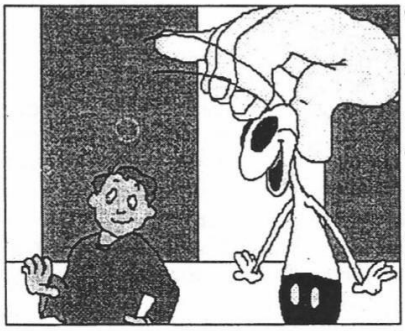


The opening title shots were designed to mimic an elevator ride coming up from deep in the earth, settling on the first scene, a long hallway. The final 60 drawings of the sequence were done with a false, forced perspective, worked out in advance by trial and error in thumbnail sketches. Jan Vredeman de Vries' Perspective, a 1599 publication reprinted by Dover (and a background source for Terry Gilliam's animation in Python's "Holy Grail") was quite helpful for this.

Every sequence was saved in black-and-white and color-rendered versions, just in case I messed up the color continuity, which happened frequently. Once the backgrounds were added, that version was saved separately as well, in the equally likely event that the backgrounds didn't quite match. For having dabbled with the storyboard for eight years, there were always some last minute changes (when on the road, I frequently pulled into rest stops to scribble a note about a character's movement or an added bit of action).



Another added challenge to the whole production was the nature of the power lines in this residential area. Brownouts were (and are) frequent, and if three people simultaneously flush their toilets, the lights go out for hours. On two days I had set aside to focus on the production, the power went out. On three occasions, a morning's work was lost when the lights flickered and I discovered the hard way that my power backup was earning a reputation for early recalls.



The first drawing was made on March 2. Drawing 3125 was slipped into the computer's RAM on June 24. The Chopin recording was taken from its hiding place, the TV/PC converter connected, and four minutes later, "Rush Job" was done, to the relief of family, friends, coworkers, and dog.

Of course, only afterwards did I discover how to best set up Windows, Autodesk, and the Wacom tablet. In spite of that, there were some distinct advantages to using a computer for the piece. Time savings is still the biggest. An after hours effort like this would have taken me two years to complete using 16mm and my usual methods of Prismacolor, paper cels, and painted overlays. Putting things out to video runs the expense of a video tape and nothing more. In little more than an hour, I've cranked out a dozen copies of "Rush Job" to annoy friends, relatives, or any patient that gives me grief in the pharmacies where I work.

However, I am putting each frame into its own .GIF file to print out. Once bound, it'll make a great flip book!

Postscript:
By the way, for those of you using Animator Pro and possibly experiencing the same compatibility problems that I had, here's how things seem to work the best:
(1) in Animator Pro, set your screen size initially at 640x480
(2) then go back into the screen size command and choose 800x600
(3) the program will say "Do you want to start with a new 800x600 flic?" Say no. What will happen is that the screen will create a 640x480 field within the 800x600 screen size. You will see a smaller rectangle in the field. This is where you create your animation. The tablet will work appropriately in this environment.

At least, that's how it worked for me.

In addition, I found it very helpful to change the default background color (that's the leftmost color square) to white and move the black color to the far right of the palette. This at least gives the illusion of drawing on a piece of paper.

If anyone has any hints or suggestions, email me!
jimmiddleton@juno.com

"SECOND TIME'S A CHARM!"

by Mary Lou Haynes

The 3rd International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Contest was held in conjunction with the annual ASIFA/Central Conference & Retreat at Starved Rock Lodge in beautiful Starved Rock State Park on Saturday, April 4, 1998.

The winner of this year's contest was Rita Waters-Dobias. Rita was presented with a check for $500 and a deluxe backpack stuffed with adventure goodies plus some software and a WACOM Graphics Tablet with cordless stylus. This was Rita's second entry to the contest - she also entered the first year the contest was established. Although she did not win the first time she entered a Storyboard, the judges encouraged Rita to enter again. This year's judges, who were impressed with Rita's neatly mounted Storyboard, presentation skills and obvious persistence, unanimously voted for her Storyboard.

We eagerly await Rita's completed animation and quarterly Status Reports for this newsletter documenting her progress throughout the year. Rita's completed animation will be screened at next year's Awards Ceremony on Saturday May 1, 1999 where two(2) Storyboard winners for 1999 will also be announced.

This year's judges were: Phil Simoncelli (animator & 1st Winner HVH World Peace Storyboard Contest), Dave Daruszka (writer & past ASIFA/Central president), Mary Lou Haynes (musician & Contest Founder). Checkout the Member Directory at the ASIFA/Central web site at www.asifa.org/animate for judges bios.

"NOW IT'S YOUR CHANCE TO WIN $500, PLUS OTHER SELECTED PRIZES! "

Design, Draw and Mount a Storyboard for an animated short for the 7th Annual ASIFA/Central Conference & Retreat to be held Friday, April 30 - Sunday, May 2, 1999. In the Storyboard, depict your vision of how to achieve World Peace. You could win $500. towards completion of your Peace project, selected software and hardware, Complimentary Lodging, Meals and Registration to the Conference & Retreat in 2000!

ATTENTION HIGH SCHOOL STUDENTS!

Next year's contest will provide bigger & better prizes. Plus starting with the 1999 contest, eligibility has been expanded to include High School students - so there are now 2 (count `em, 2) identical prize packages! One prize package for High School category and a 2nd prize package for the College/University category.

WE MADE ENTERING EVEN EASIER!

Now you can send us your Storyboard entry! Winners need not be present - attendance is optional.

Checkout Frame by Frame, or the ASIFA/Central web site at www.asifa.org/animate, for the Application Form and Official Rules including the judging selection criteria.

This contest is sponsored, administered and founded by M.L. Haynes.ASIFA/Central is not the contest sponsor.

The contest Award Ceremony is held in conjunction with the Annual ASIFA/Central Conference & Retreat.

Storyboards will not be returned. Make copies - do not send original Storyboards.

Decision of the judges is final!

GOOD LUCK!

4th Annual Helen Victoria Haynes Storyboard and Animation Scholarship Competition

YOU COULD WIN!!!!! $500.

PLUS Computer Software & Hardware, as well as other select Prizes*.
PLUS Free Registration for an ASIFA/Central Animators' Retreat, at Starved Rock Resort near Chicago, Illinois including Free Lodging and Meals for 1.

This unique competition is looking for your vision of World Peace. Create a Storyboard of an animation of up to 5 minutes that you would produce on how to achieve World Peace.
If you win, we will provide you with $500. to help you complete the animation, as well as other prizes that you will receive after delivery of your completed animation.

This competition has 2 parts.
PART 1 - Submit your Storyboard.
PART 2 - If your Storyboard wins, you are required to complete an animation of your idea, document your progress, and to screen your completed animation at the annual ASIFA/Central Animators' Retreat in Starved Rock, Illinois.

ELIGIBILITY
This competition is only open to students from Freshman-Senior year High School & Freshman-Junior year College.

The are two separate prize categories - one for high school students and one for college students. You can only enter in one category. Prizes will be awarded in each category based on qualifying entries, to a total of 2 students. Sorry, College Seniors, Graduate Students and previous competition winners are not eligible.

RULES - PART 1 for STORYBOARD ENTRIES

A. Draw a Storyboard (no larger than 18"X20") for an animation you would produce depicting your vision of how we can achieve World Peace. Use pencil, ink, or marker.

B. Send, with appropriate postage, or deliver:
(1) Copy of Storyboard
(2) Completed Application Form
(3) Copy of Student ID
(4) 2 Self Addressed Stamped Envelopes - business size, both with First Class postage
(5) Copy of Instructor's ID or Certificate
(6) Instructor's support material
(7) a. Student's name and
b. Student's grade level, typed or printed on a 3" x 5" card.

Clip items 2-7 together and place clipped items in a plain 9" x 12" envelope. Type or print the Students' name & student's grade level in center of the 9" x 12" envelope. Do not seal the envelope.

Send to: M. L. Haynes, Coordinator
International HVH Storyboard & Animation Scholarship Competition
3400 W. 111th Street, Box # 324
Chicago, Illinois 60655, USA

Send with proper postage.
Entries without proper postage will be refused by the Competition's postal agent.
We cannot guarantee that refused entries will be returned by the Competition's postal agent. Refused entries will not be returned by the Scholarship Competition.

Application Form must accompany Storyboard.
Be sure to indicate your grade level on the Application Form.
Application Form must be signed by the Student and the student's Instructor.

Entrants are encouraged to submit support materials, such as a short biography and samples of your drawing abilities or other projects, which you and your instructor think will favorably influence the judges.

Supporting materials and Storyboards will not be returned. All support materials should preferably be typed. Handwritten submissions are allowed, but should be legibly printed.

RULES - PART 2 If your Storyboard wins:
C. Document your progress 4 times throughout the year by writing a Status Report of 100-500 words.

Your Status Report will appear in the quarterly ASIFA/Central newsletter, Frame By Frame. The Competition Committee will provide you with a sample Status Report, 4 SASEs and quarterly dates for submitting your 4 reports.

For ANIMATION SCREENING: If your Storyboard wins:
D. Complete your short animation and send your completed Animation (16mm film, 3/4" or VHS videocassette preferred), to the Scholarship Competition Coordinator before Feb 14, 2000 for screening at the Awards Ceremony in 2000.

ATTENDANCE & ENTRY FEES
There are no fees for this competition.
Attendance and Registration at the annual ASIFA/Central Retreat is not required to win. However, your complimentary Conference Registration, Lodging and Meals will be forfeited if you cannot attend the year of your scheduled screening.

DEADLINE - PART 1 - for Storyboards - Feb 14, 1999
Entries must be postmarked by 12:00 midnight Feb 14, 1999.

DEADLINE - PART 2 - for completed ANIMATION - Feb 14, 2000
Animation must be postmarked by 12 midnight Feb 14, 2000.

NUMBER OF STORYBOARD ENTRIES
Only one Storyboard per student may be entered. However, multiple artists may collaborate to complete the animation. In these cases, only one set of prizes will be awarded for the winning entry (no multiple prizes).
Internet e-mail entries or e-mailed application forms and storyboards are not eligible. We cannot accept entries via e-mail at this time.

PRIZES*
$500. Prize
The $500. prize money is intended for the winner as 'seed' money to develop, document and complete this animation project based on the specific theme of World Peace. The $500 should be used by you and your school towards an original animation of up to 5 minutes, based on the winning Storyboard.

HVH Competition Rules continued on page 9

Continued from HVH Competition on page 8

EXPENSES PAID for AWARDS CEREMONY
Free Registration, Lodging for 2 nights (Fri. evening-Sun. morning) and 5 Complimentary Meals (Fri. & Sat. Dinners , Sat. Breakfast, Sat. Lunch and Sun. Brunch) for 1. Transportation to and from the Awards Ceremony at Starved Rock, Illinois is not provided, and is the sole responsibility of the winner.

NON-CASH PRIZES
When multiple artists collaborate on an animation, only one collaborator will receive complimentary Lodging and Meals - the Student whose name is entered on the Application Form.

Guardians and/or escorts must provide for their own Lodging and Meals. Lodging and Meals are not provided for guardians/escorts, at this time.

A variety of prizes will be awarded to the winning entrant upon completion and delivery of the animation proposed in the Storyboard.

These prizes include:

WACOM Graphics Tablet with Erasing Ultrapen
FRACTAL DESIGN Art Dabbler II plus Resume Maker
L.L. BEAN's Deluxe Continental Rucksack, inscribed PAX (Peace)
BEAN's Z-REST Insulated Ground Pad
BEAN's Lightweight Polarfleece Rectangular Bag
BEAN's Emergency Insulating Blanket
BEAN's Pac-Jac Jacket
BEAN's 9 Pocket Cargo Vest
BEAN's Unshrinkable Backpacker's T-shirt
TEC20 Waterproof Halogen Flashlight
SUUNTO Basic A1000 Compass

*Prizes & availability from Sponsors are subject to change.

AWARDS CEREMONY
The prizes will be presented at the Awards Ceremony held in conjunction with the annual ASIFA/Central Animator's Retreat at 7:00pm on Saturday evening. Winner need not be present to accept prizes. Prizes will be shipped to those winners unable to attend the Awards Ceremonies. In the event that the completed animation is not received before the deadline for screening, the winner forfeits the non-cash prizes. Those non-cash prizes will be held over for next year's competition.

INSTRUCTOR*
The resume of the student's Instructor must be included with the student's Application Form and entry materials. The Instructor should explain in 100-500 words how they will assist the student to complete the animated film. This might include resources available to the student, or allowing completion of the film/animation as part of satisfying course requirements..

JUDGING*
One winner will be selected for each school level for a total of 2 Prize packages.

The 2 Winners will be selected based on the total number of points received.

The judges give points on the basis of creativity, originality, organization, grade level, clarity of Storyboard, neatness, presentation, judges perception of student's ability to complete the animation, PLUS focus of vision towards achieving World Peace.
There can be a maximum total of 100 points per judge. Storyboard entries must receive a minimum of 50 points per number of judges to advance to the Scholarship Competition finals.

For example, if there are 10 judges on the panel, an entry must receive at least 500 points to rank among the finalists. If no entries are submitted, or if those submitted do not receive the minimum number of 500 points, there would be no finalists. In the event of no finalists for that grade level, no prize will be awarded for that grade level and the $500 Cash prize(s) will be held over until the next Scholarship Competition.

The panel of judges is comprised of animation professionals, HVH World Peace Foundation members, and other media professionals.
THE DECISION OF JUDGES IS FINAL. STORYBOARDS WILL NOT BE RETURNED.

NOTIFICATION OF WINNERS
The 2 winners, one High School Student and one College/University Student, will be notified by mail and phone by March 31, 1999.

SPONSORS (to be announced)
****

Prizes are subject to change.
Location and dates of ASIFA/Central Animator's Retreat are subject to change.

Check the ASIFA/Central web site for current info and changes; at http:/www.asifa.org/animate

This competition is sponsored by the HVH World Peace Foundation.
****

APPLICATION FORM
Student Name:_____
Street Address (no P.O. Boxes):_____
City:_____
State/Province:_____Zip:_____Country:_____
Phone: ( )_____Email:_____
Instructor's Name:_____
Department:_____
School Name:_____
School Address:_____
City/Province:_____Zip:_____Country:_____
Instructor's Phone:_____Ext:_____
Instructor's Email:_____Fax:_____

Student Agreement:
If I win, I agree to use the $500. competition prize to develop and complete a short animation depicting my vision of achieving World Peace. I further agree to provide, to the best of my ability, my completed animation to the competition in advance of the 2000 ASIFA / Central Conference for screening at that Conference.
Student
Signature:_____Date:_____
Instructor's
Signature:_____Date:_____

FOR INFO, please contact us via e-mail at: morgpk@aol.com
-or- for a pre-recorded message call 773-233-9397 Ext. 3.
We cannot accept phone messages or return phone calls.

DECISION OF JUDGES IS FINAL. STORYBOARDS WILL NOT BE RETURNED.

GOOD LUCK!

M.L. Haynes

FALL 1998

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1998

Compai! The 7th International Animation Festival Hiroshima '98 by Deanna Morse

I had heard from other filmmakers what a wonderful festival this is. How it was so well organized, friendly, respectful of the films, and how it was so interesting to be in Hiroshima, to be in Japan. At other film festivals, I've been with groups of filmmakers who talk and talk and talk about what a fabulous time they had at the Hiroshima festival. Now, I have joined that cheerleading club.

I was asked to serve on Selection Committee so I experienced the festival as a bit of an "insider". In addition, I was elected Chairperson and was the media spokesperson. The other members of the committee were Irina Margolina, a producer and writer from Russia, Thomas Reynolder, a filmmaker and ASIFA Board member from Austria, Thomas Basinger, formerly the animation programmer for the Stuttgart festival (Germany), and Toshio Iwai, an interactive media artist from Japan. Most of us met each other for the first time at the Selection Committee, and we built solid friendships working together on the process.

We met in Hiroshima for three weeks in May to view the 1127 entries (from 57 countries), and selected 64 films for competition and screening during the festival. It was interesting, if a bit intense. We met for about 10 hours every day for nearly 3 weeks. We spent eight hours a day in screening, and then discussed our selections for another two or three hours.

Each of us selected work based on our own artistic criteria. However, we were each looking for powerful animation. We considered each piece on its own merits; we did not consider nationality in our judgment.

People often ask me how I could keep that number of films straight. This actually was not so much a problem. During the screenings, I would take notes in the dark, describing the film, or making a sketch of the characters or scenes. After each film, I would grade the piece. Sometimes my handwriting was sloppy or overlapped, but at the end of the day, I could use my notes to remember the pieces we saw.

It was a rare opportunity to be able to see such a wide variety and quantity of films. It gave me a sampling of what is happening in animation internationally. And of course, I saw some wonderful individual pieces; many did not make the deep cut and were not included in the festival. Later, when I went to Ottawa and SIGGRAPH I was surprised to see some different pieces selected --works that were not even entered in the 1127 we screened for the Hiroshima competition. There is an amazing amount of animation, being produced each year. Much of it is independent work, self-expression by a single artist or small group of filmmakers.

Somewhere about half way through the process, several of us began to feel a bit down. It was spring in Japan, but every day we just sat in a dark room, screening films - it seemed like we never were going to get through this quantity of work. It was taking energy to look at each piece with fresh eyes. As filmmakers ourselves, we wanted to be fair, to give each piece equal respect. But we were drinking lots of coffee to stay "up"!

One night during our discussion, Sayoko Kinoshita, the festival director, told us a story. It was a long story, and took even longer to tell since it was translated for us from Japanese to English. I will try to paraphrase it: In old Japan, a young woman got married and went to live on the farm of her husband's family. The mother-in-law instructed the new wife to clear an overgrown field. The new wife looked at the sprawling land, and said "this is not possible! This is such a huge field, and I can only clear a tiny patch each day, even though I work so hard!" The wise mother-in-law responded, "Don't look at the entire field, you should only

Hiroshima continued on page 3

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- 3 Frame Challenge 8

Letter from the Editor

by Jennifer Eldred

As we look toward a new year, now is a great time to reflect on the accomplishments of ASIFA/Central animators in 1998. From our annual retreat this spring to featured articles on ASIFA/Central members past and present, it has been a productive year. I know I personally had a wonderful year, completing work on a year long project for the National Science Olympiad this past spring. There is no better feeling for an animator than completing a project we have put our hearts into and then getting acknowledgement for our accomplishment. Jim Middleton felt this when an article on his animation, "Rush Job" was featured in our Summer edition. So let me remind all ASIFA/Central members that ASIFA/Central is here to support and recognize your accomplishments in the world of animation. Please remember when you receive your renewal notices that membership has its priviledge so take advantage of what the ASIFA/Central offers you in our quarterly newsletter and website, a voice to the animation community. Please send us information we can include in these publications. If you are interested in submitting an article for the Winter 1999 edition the deadline is January 15. ASIFA/Central: Acknowledging your talent!

Note: ASIFA International is launching a new website in 1999 at www.asifa.net.

Happy Holidays!
Jennifer Eldred

WINNER'S CIRCLE Progress Report

by Rita Dobias

Rita Dobias is the winner of the 3rd International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition.

In the past few months I have started to work on the animation for the story board contest. Mainly I have been experimenting with character design and just the general appearance of the work. I have decided to use Macromedia Director along with MetaCreations Painter. I like the realistic look and feeling that painter gives while working on the computer. I will be using it for the backgrounds as well as other objects.

On the other hand I am going to use the paint box in Director for my characters. I choose to do this because of Director's onion skin feature. It will also make my characters look slightly different from the background graphics and stand out a little more during the animation. Unfortunately, I have had a some distractions since I started this project, the worst being my husband's accident in early September. Thankfully he is all right, but he will need my care for about a month. I am going to try to not let that keep me from working on this project. I look forward to getting it finished for the conference next year.
- Rita Dobias

ASIFA/Central Mission Statement

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/*Central* Volunteers and Project Leaders

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Conference Co - Chair
Dave Daruzska

Directory Coordinator:
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http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 30-May 2, 1998

To contribute or volunteer contact:
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c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable to ASIFA/Central) to the address above.

Hiroshima continued from page 1

consider the small patch you are clearing." The young wife took this advice. Soon, of course, the whole field was cleared. At the end, we laughed as we remembered Sayoko's sage advice, given to us through this story.

The films we selected for the competition program were varied. Some conveyed visual statement of beauty and hope, others told a story. Some were quiet poems, others had louder voices, some tried to shake us up, asking us to question our assumptions. Each film expressed the voice of an artist, a voice that we can understand whatever our native language. This is the beauty of animation. Animation art knows no boundaries or nationalities. Animation art can speak to viewers across geographical, political and territorial lines.

The Festival's theme is "Love and Peace". It is no coincidence that the festival is held in Hiroshima, and there is much awareness and discussion of the significance of having such a festival in that city. We did not narrowly select films based on that theme, however... we selected the best animation regardless of theme or content. The festival promotes peace and understanding through its structure, by defining itself as an international animation festival. Artists, educators, and fans come together across national borders, finding a community of peers who share their love of animation art.

I returned to Japan in August as a guest of the festival and screened a short program of my films. Another jury awarded cash prizes from the 60 films we selected.

The festival lasted five days. Each night, competition films were screened, and during the days a variety of programs and workshops were offered in two theaters. Screenings included national/regional programs: Russian, Indian, Welsh, Asian, and Austrian animation; Animation for Peace, and Animation for Children. There were two wonderful presentations on Music in Animation by Judith Gruber-Stitzer and Normand Roger which included works in progress, where we could hear the tracks develop in complexity.

For an enthusiastic full house, Academy Award winner Ray Harryhausen (the International Honorary President) gave a retrospective of his puppet animation, with his earliest films, made in his garage in 1945, and clips from the 16 features he worked on (from "Mighty Joe Young" to "Clash of the Titans"). He also showed sketches, armatures and models of his creatures.

In addition, there was an excellent daily festival newspaper, a lounge for animators, a Macintosh room, demonstration of new animation equipment, booths to buy books and cels, a children's workshop, and more.

There were two installations: the *Renzo Forest* celebrated the career of Renzo Kinoshita, festival co-founder, who died last year. The exhibit included artwork, storyboards, and sketches, and a retrospective program of his films. Computer artist (and selection committee member) Toshio Iwai exhibited several interactive pieces and gave a presentation showing his development and influences as a computer artist. His work, which is in a number of permanent collections including the Exploratorium in San Francisco, was stunning. Iwai reworks pre-cinema technology in a very contemporary way. Included in the exhibit were a number of hand-cranked three-dimensional Zoetropes. These had simple clay figures, inside traditional Zoetrope drums, but the silver edges of the slits made them seem holographic. Four "Time Stratum" pieces, half-domed crystal balls of moving energy, reworked the Zoetrope concept with new technology. A suspended video monitor provided the light source for an acrylic dome which contained morphed human, animal or mineral images. These light sources were choreographed to original music, also by Iwai. The animation was rhythmic and complex.

Parties. Of course, no festival is complete without them. ASIFA Japan hosted a roof-top beer garden; there were opening and closing receptions, traditional dance and bingo at a temple. One day, buses took filmmakers to Miyajima Island. Considered one of the most beautiful spots in Japan, Miyajima had tame deer, a swimming beach, and tasty barbecue. This outing was a big hit with everyone. On the island, they sell biscuits for the deer, who are very hungry. They gobble the biscuits, as well as the paper wrappings. They insistently poke their noses in open bags looking for more biscuits. One deer found Ray Harryhausen's open camera bag, and Ray had to wrestle with him to get his video manual back! (Ray got the manual intact, with just a couple of teeth marks. The rest of us got a good laugh.)

At the closing night of the last reception, the *Sayonara* party, you could hear cheering outside the exit. A group of strong festival workers were doing *Dongai* - air tossing the filmmakers as they left. You lean back and are lifted -and tossed- in the air three times, to three cheers. It was exhilarating. I wasn't the only filmmaker who went back into the party to exit, and be air tossed, a second time!

I offer a toast to the success of the next Hiroshima festival, in the year 2000. Cheers! *Compai!*

Deanna Morse is an animator and professor at Grand Valley State University. She is currently president of ASIFA/Central, and is on the International Board of ASIFA.

Moving West to Work on South Park

ASIFA/Central member Greg Colton recently left the midwest, moving to California to work on the TV series South Park. This is Greg's first job after graduating from Grand Valley State University this summer. While he was at Grand Valley, Greg produced a number of colorful and quirky animations, drawn from his bank of cartoon characters. He has a real knack for animating energetic character movement in lively, upbeat scenarios. We weren't surprised to hear that he had already found work in the business! We thought we'd catch up with what him, and hear a little about his work on South Park. Greg wrote an article on the '98 World Animation Celebration which graced the pages of Frame By Frame's Spring edition.

Deanna Morse: Greg, you are just a few months out of college, and you got a job working at South Park! This is the dream of many a college student. How did you get this opportunity?

Greg Colton: I had just headed back to Chicago after graduating from Grand Valley and spending the summer making a short cartoon. I was shooting out my demo tapes and resumes all over the country (and to Canada...hehe) just hoping someone would think my stuff was cool and hire me. Lucky for me, my mom brought home a new issue of "Animation Magazine", and there was an ad in the classifieds for South Park...so I called them up, and Fed-Exed them my stuff. When they got it, they told me that they were all staffed up for the movie, but would pass my stuff on to the TV people. I figured I'd never hear from them again since I'd already been getting "rejection" letters from a bunch of studios already. The next day I got a call from David Yanover, who's the Animation Coordinator on the SP movie. He liked my demo tape and basically said if you want the job, move out to Cali and it's yours! He had moved out to California from the same part of Illinois as me, so maybe he understood that I needed that "first job" to get me going....I dunno!

DM: Can you explain briefly how South Park is animated? It looks like cut-out, but I read that it is done with computers...

Greg: Yeah, the original pilot was done traditionally with cut outs under a camera, but now it's computer animated. As Trey put it, it is still technically stop motion animation. Before, they moved a character and *click click*ed on the camera...now the clicking is done with the mouse. Since the show is done on such a quick schedule, the computer comes in really handy. If Trey does a last minute re-write or something, they can change shots or re-animate them really really quickly! Also, with the computer, the animators can do some neat-o tricks that would be tough if the show was still done traditionally. "Spookyfish" had some really rad FX!!!

DM: What are you doing for South Park?

Greg: I was hired as a freelance lip-synch artist. I worked on the episodes "Clubhouse", "Cow Days", "Chef Aid", and just a smidgen of "Spookyfish".

DM: How did you develop the skills to do lip sync work?

Greg: I made a two minute cartoon this summer, and I wanted it to have voices. We never really learned how to do lip synch in school, so I sorta taught myself. Turns out the charts I made up for myself to break down the phonetics are pretty much the same thing they use professionally! So it worked out pretty well!

DM: What is your typical day like at South Park?

Greg: Well, lip-synch artists work at night...so during the day I was sleeping pretty much! We basically come in, and there's a bunch of storyboards and a shot list...and we just sign up for a chuck of shots and jam on them until they're done. It seems like it might be repetitive, but I don't care, I really like working there. I wish I had more hours right now, because the people there are fantastic and it's just a blast being there. I'm still sort of in a "fan" mentality, since I've been a big fan of the show and Matt and Trey's film work.

DM: Where do you actually work? Do you work on a computer, a drawing table? Do you have a little cubicle, or do you work with others in a big room?

Greg: It's a relatively big area, and all the animators and TD's have their own cubicles with computers. When us lip synchers come in, the animators have usually gone home by then, and we just grab one of their computers and try not to mess up their area too much!

DM: What kind of questions did they ask you in the interview? Did they ask you to do some kind of a technical animation test?

Greg: Ha! I didn't even have an interview! I just drove out here, got a quickie training tutorial, and jumped right in on "Clubhouse"!!!

DM: How many people are on staff - full timers and freelancers? What roles do they usually fill with freelance talent?

Greg: Hmm....well, everyone except lip synchers are full time. I never counted, but I'd say that there are like 15 or 20 Technical Directors and Animators....about 10 or so Lip Synchers. And of course there's Matt and Trey who write, do the voices, and even edit sometimes....and there's Mary Kay who does all the female voices....and then there's coordinators, editors, producers, storyboard artists.....It's not as big as most animation places I'm sure, but there's a good chunk of people there.

DM: How many hours are you working a week? How far in advance do you know if you will be called in for work?

South Park continued on page 5

Continued from South Park on page 4

Greg: Well...no hours lately...I haven't been called in for about three weeks! With my particular job there are no guaranteed hours. Back in September I was doing 30 or so hours a week....but currently I haven't been in at all. It really just all depends on the work load that is there....when I get called, it's usually around 3 PM the day they want me there.

DM: So, your work there is coming to a close - what else have you been looking for?

Greg: I've been driving around Burbank and Hollywood and stuff dropping off my demo tapes and resumes and portfolios. I've been making lots of calls and bugging people....I hope they're not getting to peeved with my persistence! But it's rare people call you back, so I keep dialin'...

DM: I think a resume is pretty self-explanatory, but can you describe what it on your demo tape and portfolio?

Greg: Well, I tried to follow most of the studio guidelines as best I can with the materials I have. They say that demo tapes should be 5 minutes or less....so my tape's just about five minutes with my best stuff first (in case they turn it off half way thru). As far as a portfolio goes, I really don't have a lot of finished stills or "artsy" stuff....so I put together this book of drawings from my sketchbooks to show the variety of character styles, poses, emotions, etc. that I can do. I also put a few life drawings and my "Jamofo" storyboard in there. I have way less life drawings than I should in my portfolio. They REALLY wanna see that stuff! Don't get me wrong...I took life drawing courses and it really did help my character drawing skills...I just didn't end up keeping a lot of the stuff I did in those courses...my mistake. However, I'm still hoping I can sell myself on my other skills....I mean, I figure that writing, boarding, drawing, coloring, and editing a couple short cartoons has to count for something!!!

DM: Do you find that it is easy to get an interview?

Greg: The closest thing to an interview I had so far was a quick meeting with Film Roman's recruiter. I really couldn't tell if he was interested in me or not...but then again, it's Film Roman! He's got TONS and TONS of demos and stuff to look at! He did give me a character layout test which I finished and gave back to them. I'm supposed to get graded on it, but I haven't heard anything yet besides a letter saying that there are no positions at this time. It seems like it's hard to get an actual interview...usually I just get a call telling me to pick my stuff up.

DM: Can you tell us something about your recent film "Jamofo"? What was the inspiration?

Greg: It was based on a short radio script I wrote for a scriptwriting class. It was short and stupid, but I liked it...and I wanted to know what these characters looked like that I was writing about. So, I came up with these funky little noseless bastards with wacky hair, and Jamofo and Barlo were born. I expanded the script so the cartoon could last a couple minutes...and that was that.

DM: Technically, how did you create the "Jamofo" project?

Greg: Well, after storyboarding it, I recorded the voices on DAT. I managed to use bits and pieces of whatever equipment there was at Grand Valley. I really suck at using those big audio boards with all the knobs and shit, so I just used the portable DAT and took it into the recording booth with me...hehe. Much easier! Then I broke down all my phonetics on charts I made....started drawing non-stop like an idiot... inked the drawings with a big fat sharpie marker and probably inhaled too many marker fumes...then I scanned all my images into Photoshop and then imported everything into Director where I assembled it all. Looking back, I probably should have used After Effects, but I was way more comfy with Director, so I just went with it. I edited it all together using the Media 100. That was so rad, because synching up sound effects and music and everything was SOOO much easier than editing tape to tape like I had been before! I even got some smashing stereo sound FX going that I couldn't do before!

DM: You mentioned that someone was interested in distributing the film - any news on that?

Greg: Well, Manga Entertainment has a shorts division called "Chaos Animation", and they expressed interest in licensing my short. Further details may erupt, but I don't have much info at this time...hehe.

DM: Do you have any tips or suggestions for other recent graduates in animation who want to make the move to LA?

Greg: Don't expect to get hired right away.....but keep being persistent, and stay positive! It hasn't done much good for me yet, but hey....I'm hoping something will turn up soon.

DM: Thanks, Greg, for sharing this information with us! Good luck on finding your next job. I'll be eager to see where you land next!

Greg: Thank you thank you! hehe...I bugged Columbia Tristar enough so that they're gonna give me a Dilbert character cleanup test! whoohooo! I'm gonna pick it up tomorrow!

Greg Colton can be reached at Jamofo@aol.com

Deanna Morse is an animator and professor at Grand Valley State University. She is currently president of ASIFA/Central.

CALL FOR PAPERS, PRESENTATIONS
7th Annual ASIFA / Central Midwest Animator's Conference and Retreat
Friday, April 30 - Sunday,

THE CONFERENCE
The Conference is open to anyone with an interest in animation. You do not need to be ASIFA/Cenral member to attend or present. The setting, Starved Rock State Park in Illinois, located on a 125' sandstone butte overlooking the Illinois River, is named for an Indian tribe that starved to death during a siege. The park boasts 18 canyons, waterfalls, spectacular rock formations and 15 miles of trails. The amenities in the resort's lodge include an indoor swimming pool, whirlpool, kiddie pool and saunas.

PAPERS..... PANELS..... AND WORKSHOPS.....
Papers can be on any subject relating to animation - independent, personal, experimental, educational, commercial, social, political, critical, theoretical issues in historical, contemporary or future contexts or computer related topics - are welcome. Selected papers will be published in Frame by Frame, the quarterly publication of ASIFA/Central or posted on the ASIFA/Central website.

Panels are to be organized and proposed by one presenter who is responsible for contacting the other panelists in advance. An outline of the discussion topics and short biographies of the panelists should be provided when submitting a proposal.

Workshops should be of interest to a wide range of attendees - from professional animators to non-animators and those with an interest in the art form: introduction of new technology or new techniques, creative approaches, collaborative projects, etc. Please be very specific about equipment and space needed for your workshop, including what you will supply yourself.

POSTER SESSIONS
Poster sessions will provide opportunities for animators to present their own work, or the work of other animators. Let us know what format (film, videotape, etc) you will need, and the length of your presentation. Your proposal should include a short biography of the artist whose work you are showing. Stills, slides, sample reel or a video clip may be requested if we run out of time slots.

DEADLINES
Proposals for workshops, panels, poster sessions and papers in draft form should be received by Feb 14, 1999. Notification of acceptance will be made by March 15, 1999. Papers should arrive by March 30, 1999. Conference Registration fee should be received by April 15, 1999. Housing Reservations should be made with the lodge as soon as possible, housing is limited.

REGISTRATION & RESERVATIONS
Advance Registration fee is $40 through April 15, 1999 or $50 afterward at the conference. Do not mail Regsitration after April 15 - bring your Late fee to the Conference.

Rooms should be reserved through the conference center. Room reservations are available for 2 nights only (Friday & Saturday) for approx. $132 single occupancy. Prices vary and are subject to change. Outside cabins and camping are also available, plus there are other accommodations nearby. Contact the lodge for room reservations.

TRAVEL
Utica, Illinois is located on the Illinois River, about 90 miles west of Chicago (approx. 90 minutes), at I-80 near I-39 (Illinois route 51).

ADDRESSES
All Proposals & Conference Registration:
M. L. Haynes
Conference Chair
3400 W. 111th Street, Box #324
Chicago, IL 60655 USA
morgpk@aol.com
Papers: email morgpk@aol.com or asifa@asifa.org

Make check payable to: ASIFA / Central.

RESERVATIONS
STARVED ROCK LODGE & CONFERENCE CENTER
P. O. BOX 570
Highway 178 & 71
Utica, IL 61373
phone: 800 - 868 - 7625
fax: 815 - 667 - 4455
e-mail: srlodge@ivnet.com

Recruiting New Members, the Hard Way:

ASIFA/Central gained it's youngest recruit on August 11, 1998. Logan Xavier was born to proud parents Rich and Leslie Sharp. Rich has been an ASIFA member since his college days. Those who attended the Spring Conference and Retreat may remember Leslie and Rich hanging out around the hot tub... Congratulations!

NEW YORK ANIMATION FESTIVAL
New York City April 1999 *Call for entries*

First annual comprehensive festival for all types of animation, including film, video and digital animation of any genre. Student and international entries encouraged.
Deadline: February 1, 1999
Early Deadline: January 4, 1999
For entry form or information, send your name, address or e-mail address to:

New York Animation Festival
PO Box 1513
Peter Stuyvesant Station
New York, NY 10009
USA
Tel: (212) 982-7781
Fax: (212) 260-0912
E-mail: nyafest@yahoo.com
Web:
http://members.tripod.com/~nyafest/hom

"Animators Converge in `99 for Annual Retreat"

by Mary Lou Haynes

Over the past 6 years, a new animation event has been quietly developing in a quaint town just over an hour's drive southwest of Chicago, in the heart of Starved Rock State Park.

At just about the time that Spring officially debuts and the Midwest is finally starting to thaw out, animators from around the country convene for the annual ASIFA Central Midwest Animators Conference & Retreat in Utica, Illinois.

The hotel/lodge, which is near the site of a legend of Indian lore, sits atop a phenomenal bluff at the edge of the Illinois River. The scenery is spectacular, the surroundings rustic, and the accommodations cozy.

This event, sponsored by the Midwest Chapter of the International Animated Film Association, brings together an informal group of attendees to hear featured speakers, view animation, and discuss various aspects of the animation business.

Some of the 1998 presenters were Kim White of PIXAR, ("A Bug's Life") and Annette Browning of the Northwestern University, Film & Video Department.

The focus of the gathering tends to be artistic and personal, yet the commercial end of the artform is not ignored. It is an excellent opportunity for animators laboring in distant corners of the country to gather and re-energize with kindred spirits.

Included on the agenda is time for: a Bar-B-Que, nature hikes along the miles of marked trails, swimming in the indoor pool and relaxing in the ever popular hot tub.

The Retreat also features a competition designed to encourage student animators. The Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition is unique because a portion of the prizes are awarded to the winners for turning an `idea' into a completed project.

Conference dates for 1999 are April 30 - May 2, 1999. You should reserve your rooms at the Lodge now. They will go fast! The deadline for the WORLD PEACE Storyboard & Animation Scholarship Competition is Feb 14, 1999.

The Conference is always in need of sponsors, seminar presenters, and student volunteers. To sponsor, present, volunteer, or for information on the 7th Annual ASIFA Central Midwest Animators Conference & Retreat, send e-mail to:
Midwest Animators Conference at morgpk@aol.com or leave a message by calling 773-233-9397 ext.9 or write the address below.

For information and rules for the 4th Annual International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition, or to volunteer as a judge, send e-mail to: WORLD PEACE SCHOLARSHIP at morgpk@aol.com or for a pre-recorded message call 773-233-9397 ext. 3. or send a brief note including a SASE with 1st Class postage to :

M. L. Haynes
3400 W. 111th Street, Box #324
Chicago, IL. 60655

Please indicate your interest in either the CONFERENCE or COMPETITION, or both. Allow 4-6 weeks for processing.

To reserve your room(s) for 1999 ASIFA Central Midwest Animators Conference & Retreat call Starved Rock Lodge & Conference Center at 1-800-868-7625.
web site: www.starved-rock.com
email: srlodge@ivnet.com

For the past decade, the **Whole Toon Catalog** has been a central resource for animation videos, laser discs and books for animation lovers everywhere. Two years ago, the **Whole Toon Catalog** became a part of Facets Video, the Chicago-based non-profit distributor of foreign, classic American, silent, documentary, experimental and animation films on video. If you would like a copy of their upcoming new edition of the **Facets Whole Toon Catalog** please write:
Facets Whole Toon Catalog
1517 West Fullerton Avenue
Chicago, IL 60614
email: toons@facets.org
fax: 1-733-939-5437

ASIFA/Central Members: 3 Frame Animation Challenge.

This is Randy Rockfafellow your member directory coordinator passing on some information about the 3 Frame Animation Challenge.

The new ASIFA International webmaster is calling for 3 frame animations for the 3 Frame Animation Gallery on the ASIFA International web site.

1
2
3
Go!

Any animation submitted will get a spot on the main page for a brief time. The rewards for participation are recognition for your work and a link to your website or to a page with bio/resume info.

So the animation gauntlet has been cast down. Who dares to answer the challenge...

For eligibility and technical specifics on how to prepare and send your 3 frame animations for the web contact the ASIFA International webmaster, Thomas Renoldner at asifa.austria@t0.or.at

I encourage your partcipation in putting animations on the International animation organization's web site.

Each one of us, as animators have our own style/personality and there is no better way to share that than on the web.

Whether you've 10 years experience behind you, or if your just starting out, this is an opportunity to help contribute to the creation of a diverse animation gallery.

But if you're to busy, or feel this is too hard or not worth it, that just means I'll have to step up and take all the glory...
-Randall Rockafellow
ASIFA/Central
Volunteer Coordinator
& Webmaster

Also, if you haven't already, check out your membership listing on the web page. Help me make sure your listing is posting your current email, web page and bio information. Hope to hear from you.
-Randy Rockafellow

Non-Scientific Observations on Common Elements in Animation Entries...

by Deanna Morse

Viewing the 1147 entries of the Hiroshima Animation Festival, I thought I could make some real concrete statements about the nature of the work being done in animation today. Well, I can't. It's just too varied. We saw a wide variety of films and techniques - drawn, puppet, clay, paint on glass, cg, timelapse, image processed, cel, mixed media, sand drawn on film...

However, I did keep some notes during the three weeks of screenings. Mostly, I wrote down things that were similar, so that I could share this information with my students. Looking back at my notes, sometimes it was just oddball stuff. For instance, we screened two films in a row that featured angry babies, then two about Snowmen. Two films used the same title. (It didn't matter, we selected one for competition; it won an award.)

In this list, I've tried to cull more than two instances.. so here they are - my non-scientific observations about what we saw...

Common ways of starting films
in the clouds
in the morning,
an alarm clock wakes up the protagonist
in the night as the day begins
in a starfield
using a newspaper to reveal the plot points
films that took a long time to get started; took too much time establishing a "mood" before the story kicked in

Common styles and themes
animation "reality" films, animating to documentary sound tracks
the effect of television on little babies
live action and animation intercut
men in prison, men in chains
dream diaries
people become insects, dragonflies
people get trapped in a computer game
bank robberies
old men alone in houses
dark stories

Reoccurring visual elements
big lips, men with big cheeks, buxom ladies
characters with two different sized eyes
blood shot eyes

Non-Scientific Observations continued on page 9

Non-Scientific Observations continued from page 8

skulls
a face turns into a gorilla face
cowboys
circus
constellations- clouds, rain
mountains and water in computer
animated films
mermaids
castles, seashores, sand
spaceships, space shuttles
people with their heads cut open
clocks and watches, gears
flies and maggots, spiders
dragons, cows, birds, bees, butterflies
cats and dogs, lizards
saws for hands
computers, televisions, radios
sharkfins
teeth as a decorative element in a scene
checkerboards, stripes

Common camera gestures
the camera goes into the mouth and away
the camera goes into an eye
we look through a spyglass

Common sounds
burping
solo piano
background sounds of computers, televisions, radios
classical music
sonatas
doors that trigger a sound when they open
farting

This is not to suggest that all of these things need to be avoided. We selected films for competition that shared these common elements. Some of them even won prizes. But films that had a fresh style or characters grabbed our attention more quickly!

-Deanna Morse

A Question for ASIFA International Members

As you may have read in the current issue of ASIFA News, an arrangement has been made with ASIFA Hollywood to convert all of the memberships to international status and print an English-only version of the newsletter to go to those members.

This English-only newsletter will save money for ASIFA International as it will cost less to print. It will also save on mailing costs, as it is printed and mailed domestically.

So here's the question for you - Do you wish to continue to receive the newsletter in three languages as it has been, or would you be satisfied with an English-only version? If you are satisfied with English-only, it would save some costs for ASIFA International.

If you have any opinions on the subject, I would welcome your views. Please contact me at the address on the back cover, or at asifa@asifa.org.

Thanks! Deanna Morse

L.A. Chapter SIGGRAPH and Women In Animation-L.A . Chapter (WIA)

In Association With the Economic Alliance of the San Fernando Valley
present
CAREER BOOT CAMP
Sunday, March 7th, 1999
9:00 am - 5:00 pm

Location:
Universal Hilton
555 Universal Terrace Pkwy
Universal City, CA 91608
818.506.2500

If you are interested in breaking into the computer animation industry and need to know what it takes, come learn from the experts.

Get guidance on job entry procedures and educational programs which relate to the computer industry needs at CAREER BOOT CAMP on Sunday, March 7, 1999 from 9-5 pm.

Attending the event will be industry specialists, educators, professionals, students, SIGGRAPH and WIA members and non-members. Those established in the computer animation industry will provide insight and direction to attendees seeking knowledge.

Find out what you need to know about resumes, demo reels, networking, interviewing, and internships.

Last year's Career Boot Camp was a great success with over 600 attendees, and 40 speakers from companies such as Walt Disney Feature Animation, Industrial Light and Magic, Digital Domain, Rhythm and Hues, Sony Pictures Imageworks, Blue Sky/VIFX and other industry giants.

L.A. Chapter SIGGRAPH and WIA membership is not required for this event, but a registration fee will be charged to members and non-members to cover the day's events.

A form will also be available to download at L.A. Chapter SIGGRAPH's website: www.siggraph.org/chapters/los_angeles/supp/bootcamp

Fees:
Postmarked by February 1st:
$29 Students
$40 Members of:
ACM/SIGGRAPH
L.A. Chapter SIGGRAPH
Women In Animation
$55 Non-Members
After February 1st & At-the-Door:
$45 Students
$60 Members of:
ACM/SIGGRAPH
L.A. Chapter SIGGRAPH
Women In Animation
$75 Non-Members

Credit cards will not be accepted.

We hope to see you in March, 1999.

SPRING 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 1999

'ANIMATION AEROBICS' An Interview with Ed Counts

by M.L. Haynes

Editor's Note: Ed Counts is a long time ASIFA/Central member. Ed was a presenter at the '99 ASIFA/Central Conference and Retreat.

MLH: We thoroughly enjoyed viewing 'ZOETROBICS', your animation and music collaboration with Stephen Webber, at ASIFA /Central's 7th Annual Midwest Animators Conference & Retreat. What was your inspiration to create this animation?

EC: I am fascinated by animation that does not come from a narrative or theatrical tradition - in other words, animation that flows in time and space and motion instead of being tied to a narrative structure. "Zoetrobics" simply emerged from some art that I was creating with simple software such as SuperPaint.

MLH: How did you come up with the title?

EC: The title "Zoetrobics" is derived from the French word zoetrope (wheel of life) referring to a 19th century toy. A zoetrope consists of a cycle of drawings on a strip of paper that, when viewed through slots on a rotating drum, appear to move. The "bics" comes from the aerobic action of the figures in the movie.

MLH: How long did it take to complete from inception?

EC: I began saving drawings in about 1991 or 92. At that time I was working on other projects, so this one did not get a lot of attention for a long time. The final edited version was completed in June, 1998. So, off and on, about 6 years or so.

MLH: How did your daughter assist in the process?

EC: Katie spent many hours adding color to the drawings. That consisted of

ANIMATION AEROBICS *continued on page 3*

Report of ASIFA/Central Board Meeting, May 1, 1999

by Deanna Morse (ASIFA/Central President)

The annual board meeting of the Midwest chapter of l'Assocation Internationale du Film d'Animation, an all-volunteer non-profit organization.

This year's annual board meeting was a chance to recognize and applaud the achievements of the many active volunteers in our organization. It was an energetic meeting, with several positive ideas for future projects.

Jennifer Eldred reported on her work designing and editing our quarterly newsletter, and asked for suggestion about content and future articles. Several people asked for more interviews with member animators and feature articles with members that spotlighted the various stages of their production process. There was some discussion about listing festivals and grant opportunities, but it was felt that those were better covered elsewhere. Thanks to Jennifer on continuing her volunteer efforts to provide us with a timely and useful quarterly newsletter!

Randy Rockafellow gave a presentation on our award winning ASIFA/Central web site. He discussed the history of the web site, and described changes that are currently in place. He asked members to look at the site and give him feedback on what works and what could be improved. The most visited sections of the web site are the festivals pages, followed by our member's listing. A couple of people told about making positive professional contacts through their member's

Board Report continued on page 4

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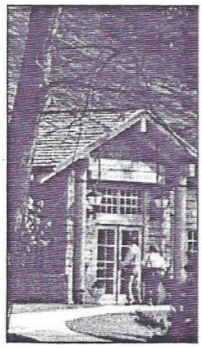
Letter from the Editor *by Jennifer Eldred*



Well another successful conference and retreat has come and gone! For those who weren't able to attend, WOW what a weekend! Good friends, great animators, wonderful weather and Barbeque!

Next year's ASIFA/Central conference and retreat is April 21-23 and will once again be chaired by Mary Lou Haynes and Dave Daruzska who did a **terrific job** at this year's event. Presenters and volunteers are being accepted. If you would like to be considered please contact Mary Lou at morgpk@oal.

If you are interested in submitting an article for the Summer 1999 edition the deadline is July 15.

Jennifer Eldred

ASIFA/Central's First Midwest Animator's Reel is Available for Purchase

The '98 ASIFA/Central Animators Retreat was the premiere showing of the first demo reel of ASIFA/Central members. The enthusiastic reception for the reel (also the request for a copy by a few conference attendees) prompted us to make a limited quantity of tapes available for purchase. The 17 members who entered work for the reel have received a free copy for their contribution.

The cost of the reel is $22 for ASIFA members, $32 for non-members. Shipping and handling charges are included. To order: please send a check (payable to ASIFA/Central) to Deanna Morse at the address on the back of the newsletter.

What's in it for you? An hour of delightful animation for your viewing pleasure. Place your order today!

ASIFA/Central CALL FOR WORK for 2nd Midwest Animator's Reel

ASIFA/Central member Jim Schaub has volunteered to compile the 2nd ASIFA/Central reel. The goal is to screen the reel at the next retreat. Three members have already identified pieces that they wish to include. The deadline for work will be this fall - watch your next newsletter for details. What animation can you include in our reel?

Animate Illinois

Animate Illinois and Kinetics is looking for animators interested in helping to promote animation education, working with students in the public schools as an animator-in-residence or a day guest.

Animate Illinois has several initiatives underway, including: working with Gallery 37 this summer with an animation tent project on state street; visiting elementary school art classes and working primarily with 5th grade students to make them aware of animation as an art form and possible career. Their two year goal is to develop an animation academy in a central location.

They are open to ideas from the animation community and welcome all thoughts on how they can promote animation education in the Chicago area.

For more information, please contact:
George Eastman
Kinetics
401 West Ontario Street
Chicago, Il 60610
tel 312-944-2900

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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Conference Co - Chair
Dave Daruzska

Webmaster, Directory Coordinator
Randall Rockafellow

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E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 21 - April 23, 2000

To contribute or volunteer contact:
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E-mail: morsed@gvsu.edu
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c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address above.

Printed in the U.S.Aon recycled paper.

ANIMATION AEROBICS *continued from page 1*

thousands of lines of concentric circles and took over a year.

MLH: What was the final budget?
EC: The cash budget was about $10,000 but that does not include the many hours of time invested by myself and Stephen. *[Editor's note: Stephen Webber, Musician]*

MLH: What are the different animation styles or techniques that were used?

EC: It is a combination of techniques but primarily Zoetrobics consists of line animation created on a computer. The "beat" or pace of the film is based on a graphic change every second. That is, I used 12 drawings, filmed "on twos" per second with each second containing a complete action, or idea. Although I did not actually cycle the drawings in the film, each second of film could be removed, placed on a zoetrope, and then would cycle smoothly over and over.

MLH: What advice would you give beginning animators? Seasoned animators?

EC: That is a hard question! I need advice! I am an independent animator and I have a day job, so I have a lot of freedom in deciding what projects I want to work on. I have learned that the "life" in animation comes from ideas and motion. That is, what happens between the frames is more important than what is on the frames. I would advise anybody with a serious interest in animation to view and study a lot of independent work from animators such as Deanna Morse, Karen Aqua, and others. The tools are important of course, but again, animation is still driven by ideas and life (animation.) For example, an animator who understands that concept can create lively, engaging works with nothing more than a pencil and index cards.

MLH: What technical tools or advances are on your WISH LIST?

EC: Again, another hard question! I am interested in the expressive potential of the "newer" technologies because they give us more creative room to wander around in.

However, I believe animation is driven by ideas and life and (can) be achieved with all kinds of materials and tools. The real power of the evolving digital technologies is that they can be combined with and enhance the "traditional" forms and methods of animation techniques. But to answer the question at last, I would like to have access to high quality editing and post production equipment such as a Media 1000 Ix, lots of gigs, multiple tracks of audio, batch digitizing, betacam tape decks, etc.

MLH: How did you first hook up with music composer Stephen Webber?

EC: We worked on "Joey Learns to Fly" several years ago. He recorded and mixed the sound for that film. During that process, we decided that we should collaborate on a project some day. Plus, I knew Stephen from his reputation as a performer and composer.

MLH: Since you and Stephen reside in different cities, how did you collaborate? What were the logistics? Describe the process.

EC: Simple answer - by phone, by airline, by UPS. Was not a problem at all.

MLH: What would make 'virtual' collaborations easier?

EC: Probably some application of the Internet. In fact, I created some interactive animation for a museum web site in Montreal and that was done mostly by email and file transfer. Check it out at:
http://www.madm.org/designed/english/activities.html

MLH: What new projects are on your TO DO list?

EC: Stephen and I want to create another film but this time, he will write the music first, and I will create the animation to accompany it. For Zoetrobics, I created the film first, and Stephen then wrote the music. Of course, we will need to raise money. I will have to put that on hold for a while because I have accepted a position at the University of Tennessee in Knoxville so I am now in the process of moving.

MLH: Ed, thanks for agreeing to do this virtual interview with us. And best of luck on the new animation project!

To be continued in the next Frame by Frame issue:
The STEPHEN WEBBER INTERVIEW.

Mary Lou Haynes is a longtime member of ASIFA / Central. A musician & computer software developer, she has coordinated many events, programs and ASIFA/ Central's first COMPUTER ANIMATION program. She coordinated the 7th Annual Midwest Animators Conference & Retreat with Dave Daruszka. They are now working on next year's Conference and WORLD PEACE Storyboard & Animation Scholarship Competition. A couple since 1970, they reside in Chicago with their cat, Terr and a bunch of fish.

Puppettime, Inc. Announces Preview Release of Puppettime Director

New Internet Company Demonstrates Easy-To-Use 3D Storytelling Technology, Invites Potential Customers To Make Requests

SAN FRANCISCO (March 25th, 1999) - PuppetTime, Inc. announced today that it has released a preview of its revolutionary 3D storytelling application, PuppetTime(R) Director, on its web site http://www.puppettime.com/. PuppetTime Director allows users to manipulate 3D puppets using PuppetTime's patent-pending 3D digital actor plug-in architecture, which is built on top of Apple's QuickTime. Downloading the free preview will allow Mac users with QuickTime to create and view 3D movies. Playback for Windows users is also available.

PuppetTime itself is built on top of QuickTime, which is the dominant cross-platform multimedia architecture. By leveraging QuickTime, PuppetTime can be combined with other media types, like video, sound, text and music. PuppetTime movies store only commands and meta-data, so they are quite small, and easily stream-able across today's standard modem connections.

PuppetTime's COO, Tal Fried, feels their technology is needed because, "the biggest barrier to consumer 3D animation is the steep learning curve. Nobody wants to spend hours learning a how to create 3D characters and then learn how to animate those characters to tell a story. With our technology, anyone can create fully animated 3D stories with just 3 click of their mouse."

Visitors to the web-site are encouraged to make requests for new features and characters (accessible from the front page in the "Requests" section). Mr. Cooley says, "the initial response to PuppetTime has been phenomenal, and we'd like to ensure we're delivering real customer value. Tell us what you need to tell us your story."

Screenshots are available at http://www.puppettime.com/screenshots/. Requests can be made at http://www.puppettime.com/requests

BOARD REPORT *continued from page 1*

listing, and each member is encouraged to update their listing with Randy. Thanks, Randy for your continued work!

Mary Lou Haynes and Dave Daruszka reported on the Annual Retreat, which we were all in the middle of enjoying. We applauded our conference sponsors for their support of this years' retreat: Calabash Animation, Kinetics, Animate Illinois and Alchemedia Productions. The dates for next year's retreat were announced (and these have been updated). Mark your calendars now: The 8th Annual Midwest Animator's Conference and Retreat will be held April 21-23, 2000, back at Starved Rock Lodge. Thanks to Dave and Mary Lou for organizing such a great event this year!

Mary Lou and Dave said they were working to revamp the guidelines for the World Peace Storyboard Competition, since no entri es were received this year.

I gave an overview of some of the queries that ASIFA/Central receives, that I regularly respond to, and Randy and I gave a membership report. Membership is stable, with some new members, and some old members dropping off. We discussed the possibility of moving our membership deadline until the spring (to coincide with the retreat), and will continue to consider that possibility. The treasury has a couple hundred dollars more than last year, primarily because GVSU and RIT subsidized the mailing of three newsletters.

I reported on some of the activities of the ASIFAInternational Board this year, including the building of a revamped ASIFA International web site (www.asifa.net). We discussed whether we would like an English-only version of the ASIFANEWS, and the consensus was "no": that we liked receiving the multi-language version. In addition, I talked about the ASIFA International concern about members fees: see related article in this issue.

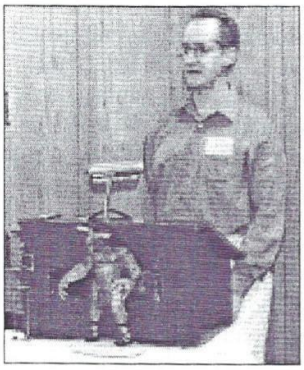
Jim Schaub was recognized for his work editing together the ASIFA/Central Reel, and Melissa Bouwman was recognized for her design of the table of contents. We recently received donated dubs of the reel, which will be mailed soon to all members who had work included on it. Jim announced that he is interested in pulling together another reel, and asked members to mail in their tapes this fall, so we can have it edited for next year's retreat. Thanks to Jim and to Missy for their work on this project!

It was a wonderful year for ASIFA/Central, and it was great to see us having fun volunteering for our organization. Thanks to everyone at the retreat! It is your volunteer efforts that keep this organization alive and vital.

The Purpose of ASIFA/Central is to promote the art of animation locally and internationally and promote the communication among animators and between animators and devotees.

-Deanna Morse

7th Annual Midwest Animator's Conference and Retreat Featured Speakers



Tom Brierton
In 1972, Brierton Productions co-founder, Tom Brierton, began interest and work in filmmaking, music composing, and stop motion animation effects. Since that time, Brierton has worked as a sculptor, stop-motion animator, and ink and paint artist for a number of animation houses in the Chicago area, as well as a computer animator for a Chicago-based gaming company. An animation instructor at Columbia College in Chicago, Brierton holds both a Bachelor of Arts and Master of Arts in Music Theory/Composition, and composes music for both film and the concert hall.

Ed Counts - Filmmaker, Director, Animator
Ed is an independent animator and teacher of media and technology at Western Kentucky University in Bowling Green. His work has been screened in numerous film festivals including Ann Arbor, NY Film Expo, Sinking Creek, USA Film Festival, Dallas, Chicago International Festival of Children's Films and others. His films have been aired on PBS stations, SHOWTIME, The Movie Channel, and others. He was a 1994 recipient of an Al Smith Artist's Fellowship in Media Arts, Kentucky Arts Council.

As a Professor of Education, he teaches all aspects of educational technology including multimedia, instructional design, evaluation, and utilization. His interest in animation is based on his experience and view that animation artists and educators share enthusiasm for the creative, expressive, and communicative potential of new and emerging technologies. That is, he seeks to intergrate education, art, and technology in creative and expressive ways.

Through his association with a department of education in a university, he has many opportunities to share and celebrate animation with diverse groups of K-12 students - from special camps for children from housing projects to year long projects in high schools and elementary schools. He also teaches an animation course once a year for the WKU Department of Communication and Broadcasting.

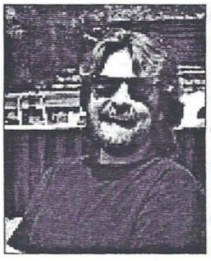
Kim Roberts
Kim is a video installation artist often examining the impact of myths and ancient beliefs upon comtemporary society, especially as they relate to gender and cultural privilege.

Kim is a visiting instructor at Grand Valley State University in the Film and Video program within the School of Communications.

Roberts received her BFAfrom Kendall College of Art & Design; and her MFA from The School of the Art Institute of Chicago.

Randal Rockafellow
An ASIFA/Central member since 1996. He is the organizations current web master and membership directory coordinator. Graduate of Eastern Michigan University. Founder and former president of Animators at Eastern Michigan (a student organization). Through which he started the Uncooked Student Animation Festival. For the past two years he has been working at a small post-production house in Southfield, Michigan, playing volleyball, ballroom dancing, and doing volunteer work for ASIFA/Central.

He is presently free-lancing his Art and Animation talents.



Stephen Webber - Composer, Musician
Stephen teaches at the Berklee College of Music in Boston. He has composed music for numerous film and video productions, recently winning an Emmy for the PBS documentary, "I'm in the Truth Business". The music he wrote for "Zoetrobics" was recorded under his direction at Skywalker Sound, a division of Lucas Digital.

He is writer for a number of audio magazines, an award winning composer, and recently served as a visiting artist and lecturer at the University of Leeds in England. Webber is a recording artist for Willow Shade Records (www.willowshade.com). His education includes post graduate studies at Havard University and intensive training at the Dolby Labs.

ASIFA International Membership Fund *by Deanna Morse*

There has been a great deal of discussion among the ASIFA International Board recently regarding the fee structure for members. In the United States, we have regional chapters, and when you join one of these as an international member, the chapter gives $20 of your membership to ASIFA International. In other countries that don't have a national group, members join as individuals, which costs $33. US, plus $5 to cover the bank conversion charges.

Because the global economy has been so uneven this last few years, this fee structure has caused difficulties for many animators who live in countries where their currency is weak against the US dollar, and where their salaries are less than what we are receiving here. Our "minimum wage" in the US is significantly higher than most countries, and the dollar is strong in exchange with most countries right now.

There is an ongoing discussion about letting animators donate artwork which ASIFA could sell in leiu of their fee; there is general support for this idea, but there are logistical problems. Another idea was to ask animators who can pay more to donate monies to a fund that would help cover the fees of animators who cannot pay their dues.

If you are interested in contributing to such a fund, please send me a check made out to ASIFA/Central. We talked about this at our board meeting, and two people have already made contributions. I will combine our donations and send them off to the international treasurer at the end of June, 1999.

Thanks for your support of animators around the world!
-Deanna Morse (ASIFA/Central President)

In Memorial: Elfriede Fischinger

It is with great sadness that I write to inform you of the passing of one extraordinary person, our dear friend, Elfriede Fischinger. Widow of the acclaimed filmmaker Oskar Fischinger, Elfriede died peacefully in her sleep at her home in Long Beach, California.

She was 88 years old.

Memorial services and tributes are being planned. News of these events will be posted on the iota Center's website as they are announced. (www.iotacenter.org)

With warm regards,
Larry Cuba
iota Center

Sheridan College

invites candidates to apply for the post-graduate Animation Filmmaking Program, which provides you with the opportunity to produce your own animated film under the guidance of professional faculty and staff. To be eligible, you must be a graduate from an accredited College or University in a relevant program, be a graduate from Sheridan, or have a minimum of 5 years professional animation-related experience.

For information, a brochure, and program guidelines, contact:

Sheridan
Animation Filmmaking
1430 Trafalgar Rd.
Oakville, Ontario, L6H 2L1
Canada
tel 905-845-9430 ext. 2579

Animation Web Site Operators:

Please note the debut of a redesigned Web presence for Character Builders, the Columbus, Ohio-based independent animation studio, at www.cbuilders.com.

Character Builders is a 13-year-old premier studio providing high-quality, traditional hand-drawn animation. It has been a significant contributor to "Space Jam," "Anastasia," "Bebe's Kids," and many more films, TV series, and commercials.

The site offers a studio profile and photo tour, a resume of past projects, bios of studio principals, summaries of current projects, a gallery of video clips, and a glossary of animation terminology.

Please visit the site and consider adding it to any Web links your site may maintain. Direct any inquiries to Executive Producer Leslie Hough via email at leslie@cbuilders.com.

Thanks!
Christopher Galvin
G2 Creative Services
WEB: http://www.g2creative.com/
EMAIL: chris@g2creative.com

ANIMATORS "DO LUNCH" WITH ANIMATION TOOLWORKS

Video LunchBox used in production of top animated shows

March 15, 1999. Sherwood, Ore. -- Stop-motion animation is experiencing a resurgence on television, thanks to a "little black box." Hit stop-motion TV series such as "The PJs" (Fox), "Celebrity Deathmatch" (MTV) and "A Little Curious" (HBO) are all created using Animation Toolworks' Video LunchBox. This revolutionary device is literally changing the way stop-motion animation is done, making it easier, faster and more viable as a TV production medium.

Created less than two years ago by Sherwood, Oregon-based Animation Toolworks, the Video LunchBox is a device used to capture still images from a video camera and playback this sequence of images at the same rate as film images or television video. It enables animators to instantly test their work in progress, monitoring pacing, lighting, and registration. This early, rapid testing eliminates time-consuming errors and allows for confident, rapid progress during animation. The LunchBox's instant feedback also makes it possible to quickly and cheaply try alternatives, resulting in bolder animation. Besides the productivity and quality improvements, the instant feedback makes animating fun again. Hundreds of the devices have been installed in animation studios and educational facilities around the world, including MTVAnimation, Will Vinton Studios, Tippett Studios, Curious Pictures, the National Film Board of Canada, as well as the California Institute of the Arts, the USC Film School, UCLA AnimationWorkshop, NYU Tisch School of the Arts, and Philadelphia University of the Arts.

Will Vinton Studios in Portland, Oregon uses 2 dozen of its 35 LunchBoxes in the production of its weekly stop-motion animated series, "The PJs,"which has been garnering winning ratings on the Fox network since its debut in January. John Logue, a director on the series, says "No reservation, the Video LunchBox is one of the greatest tools available. It is helping our schedule, is so handy for training, and is a big help towards improving the quality of the animation. I'm sure we wouldn't be able to do this weekly series without the Video LunchBox."

At MTVAnimation in New York, animators on the outrageous animated series, "Celebrity Deathmatch" use Video LunchBoxes to test animation as it is shot digitally. Using the Video LunchBox, "Deathmatch" animators have as much as doubled their output speed. Supervising director Marc Lougee says he is shooting one and one half seconds per hour, whereas his previous record, before the Video LunchBox, was one second per hour. He explains: "Shots that took 14-15 hours now took 7 hours and looked great. The Video LunchBox saves huge amounts of time, saves huge amounts of work and speeds up the whole production."

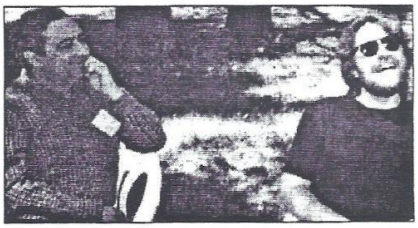
Sarah Meyer, an animator on Celebrity Deathmatch concurs: "I couldn't survive without a LunchBox...my animation has improved greatly. I can't believe I even survived as long as I did only being able to scroll through my frames in the "truncate movie" option of the stop motion capture in Premiere. Now, I can get the timing exactly the way I want it."
children's museums, high schools, universities and art schools.

For further information, please contact Howard Mozeico at Animation Toolworks, Inc.
Phone: 877-625-6438
Fax: 503-925-0221
email:
howardm@animationtoolworks.com
www.animationtoolworks.com
18484 SWParrett Mountain Road,
Sherwood, OR 97140

Retreat Fun!

"You know, I heard this described as an animator's vacation, but it seems more to me like an animator's workout!"
-Mike Allore

"You don't have to be crazy to do animation, but it helps."
-Ed Counts



SUMMER 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SUMMER 1999

Who's There? Why, "It's Knock Knock Cartoons"

by T.L. Champion

Knock Knock Cartoons Ltd., LLC a traditional animation house out of Cleveland, Ohio is currently developing a very unique project as a pilot for the Cartoon Network. Quickly becoming a highly sought-after animation design house, Knock Knock's client list is beginning to read like a veritable "Who's Who" of the corporate world, including names such as Coca-Cola, America Online, Hot Wheels, and The Minnesota Timber Wolves, among others.

I recently had the good fortune to speak with Gav Gnatovich, owner of Knock Knock Cartoons Ltd., regarding his passion for the business, and his years of experience as an independent animator. He and his longtime associate, Todd Myers, are the two creative gurus that started the company in 1988. Now they are enjoying the rewards of years of hard work and dedication toward growing the business, which has become a winning business strategy for the company. Following are several questions asked of Gav during our interview:

Question: Could you give us a little background on the super secret project that you are working on for the Cartoon Network?

Gav: Yes. The concept involves two characters from the Cro-Magnon and Neanderthal era. The names of the two male characters are 'Longhair' and 'Doubledome' (two slang words used to describe intellectuals). The short features Longhair, a fastidiously sophisticated and self-serving Cro-Magnon, and his charmingly earnest yet irksome friend, Doubledome, as they endeavor to evolve alongside their oafish neighbors, the Neanderthals.

Knock Knock continued on page 3

"Skywalking Music for an Animation": The Steven Webber Interview *by M. L. Haynes*

Writers Note: Emmy award-winner Stephen Webber was the composer/conductor for Ed Counts' animation 'ZOETROBICS' which was profiled in last quarter's Newsletter. Stephen and Ed were presenters at the '99 ASIFA/Central Conference & Retreat.

MLH: Stephen, what is your musical background?

SW: Unusual, I guess. I've played in rock, folk and bluegrass bands all my life. I play guitar, lute, keyboards, mandolin, banjo, bass, percussion, and a little bit of everything else. My folks made me take piano lessons for a decade from a very strict piano guild teacher who used to hit my hands with a pencil if I screwed up. My folks said I'd thank them someday, and they were right. I did learn a lot from her, though it was kind of painful. I did my Bachelors in jazz studies and composition at North Texas State. I later did a Master's in Classical Guitar performance at Western KentuckyUniversity. I also studied classical guitar with Sharon Isbin who runs the program at Julliard, and with John Johns who runs the program at Vanderbilt. After recording with my own band for a few years in Texas, I decided to move into producing and composing, so I built my own studio north of Nashville. For the next decade I produced and engineered about 60 albums, and did the soundtracks to two dozen films and TV shows. During this time I got way into electronic music, MIDI, sampling, all that. Then Berklee recruited me five years ago.

Skywalking continued on page 7

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Letter from the Editor *by Jennifer Eldred*

The summer months are quickly slipping away, so grab your Frame by Frame issue and head outside to enjoy the last fading days.

This quarter features articles on Knock Knock Cartoons, musician Steven Webber and Finding Animation Jobs. Thank you to T.L. Champion, M.L. Haynes and Randy Rockafellow for taking time during the summer months to write the interesting and informative articles you'll find in this issue.

ASIFA/Central is putting together a Second ASIFA/Central Reel. Check out page 6 to learn how you can be a part of it.

Reminder: If you are interested in attending or volunteering during ASIFA/Central's 2000 Conference and Retreat the conference will be April 21 - April 23, 2000. It will once again be chaired by Mary Lou Haynes and Dave Daruszka who did a great job at the '99 event. Presenters are being accepted. If you would like to be considered, please contact Mary Lou at morgpk@oal.com. To reserve lodging call 1.800.868.7625.

If you are interested in submitting an article for the Fall 1999 Frame by Frame edition the deadline is **October 1st.**

Jennifer Eldred

Animator's Reel is Available for Purchase; Plans for next ASIFA/Central Reel begin

The '98 ASIFA/Central Animators Retreat was the premiere showing of the first demo reel of ASIFA/Central members. The enthusiastic reception for the reel (also the request for a copy by a few conference attendees) prompted us to make a limited quantity of tapes available for purchase. The 17 members who entered work for the reel have received a free copy for their contribution.

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What's in it for you? An hour of delightful animation for your viewing pleasure. Place your order today!

See page 6 for details on how you can have your work be a part of the next ASIFA/Central Reel. Be sure to take advantage of this membership benefit.

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Conference Co - Chair
Dave Daruszka

Webmaster, Directory Coordinator
Randall Rockafellow
rrockafellow2@juno.com

Web site:
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E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 21 - April 23, 2000

To contribute orvolunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
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Grand Valley State University
Allendale, MI 49401 USA

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Continued from Knock Knock (Champion) on page 1

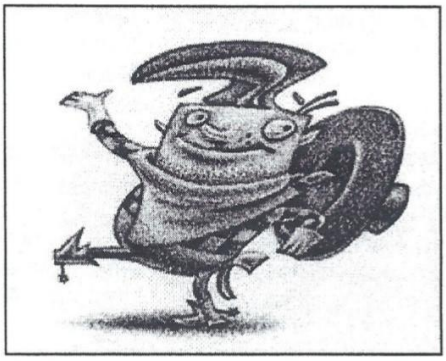
Question: When is the release date on this project?

Gav: The pilot is due in the fall of this year.

Question: Where did the idea of creating a story line from the Neanderthal /Cro-Magnon era come from?

Gav: I did an earlier piece of work called the "Prehysterical Daze" a number of years ago, which I finished in 1991. I was in Los Angeles at the time and became acquainted with Linda Simensky. We kept in contact over the years and she is now head of development at the Cartoon Network.

Question: How long does it take to put that type of project together?



Gav: About a year. There are several steps involved. The first step is the development stage, and it includes the premise of the show, a brief description of the characters, and about six episode ideas. When they buy off on that, you need to write a script. When they sign off on the script, the next step involves producing a storyboard. When they approve the storyboard, you can begin the necessary steps to create the animated pilot. That's where we are now.

Question: With the technological age upon us, why do you prefer to create animation utilizing traditional methods?

Gav: To me, everything that is produced digitally still has an unreal quality to it. There's a certain charm that goes into animation on film that is carried through, and it gives it a certain life. Although we've done entire jobs using only computer animation, I prefer the look and feel of traditional animation.

Question: Do you enjoy writing the story line, or do you strictly enjoy the artistic side of your projects?

Gav: I enjoy the whole process, including the development of the story line, creating the characters for the first time . . . even developing the animation is very special, because that's when the characters come to life . . . but the animation itself it a ton of work.

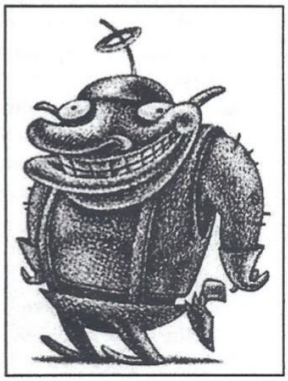
Question: Has your staff grown over the years to accommodate the growth of the business?

Gav: Yes. Originally we started with a staff of two, just Todd and myself. But in the past several years, we have added five animators bringing our total staff up to seven. We also hire freelancers as needed.

Question: Do you have any specific goals for the business as you continue to grow with each new project and each passing year?

Gav: Yes, I love nurturing new talent, bringing in respected artists, and working with them. We learn from each other. As a company, our goals change all the time. Six years ago, commercials were our main focus and we succeeded in that genre. Now we are focusing on television and featured series. The object, of course, is to make money and make the business successful, so that I can hire new people and go home and get some sleep.

A personal goal of mine includes making an animated film that is artistically beautiful . . . a dramatic piece that is not character-based, but derived instead, from the true essence of real people. Animated characters today bounce off walls and act silly. I'd like to create a dramatic piece that will transcend the characters, allowing them to evolve as the story line develops. Maybe I'll develop that film and several other concepts that I dream about working on, . . . someday . . . before I retire . . . . .



T.L. Champion is a freelance writer who specializes in Internet marketing and animated features. T.L. lives in Cleveland, OH and can be reached by e-mail at: champion38@aol.com.

Find those Animation Jobs *by Randall Rockafellow*

Finding work in the animation field can be a daunting and frustrating task especially if you live in Michigan like me. Where do you look? If you've checked the classifieds or the yellow pages you've learned where not to look. Today the obvious answer is the Internet. The Internet does help animators with its wide range of resources, including job searches, but it isn't a "do all and be all" for getting an animation job. There are other widely available resources that can be more helpful to your own job hunting situation. Let me tell you how to do less and get more out of your internet job search as well as help you discover other resources you may never have thought to use.

Starting your job search on the Internet can be a quick way to collect some animation company contact information. The downside is that its very time consuming to harvest all of that available data and may yield few results. Your time is best spent researching a short list of companies or collecting contact information from a list of companies in a specific area or region. There are several web sites that host a database of animation industry contacts. These are helpful in quickly picking up some names and numbers in an area to get you started.

Many animation related companies use the Internet to announce job openings. These Internet job postings offer greater job getting potential yet carry their own downside. The problem with these job postings is that there are more than just one or two sites that have these job postings, and every day somewhere on the net a job is being posted. This would mean you'd have to be on the web surfing for job postings most of the day, every day. Which is not a very productive use of your job hunting time.

So how does someone keep up and sort through animation job offers on the web? Easy. Scrape together thirty-six dollars or, if you're on a tight budget, as little as three dollars and buy a monthly or yearly subscription to 3Dsites': *Jobs-by-mail*, a daily email subscription that collects recently posted jobs from several Internet sites and sends them to you in one nice email. My experience with *jobs-by-mail* is that you receive on average four or five job offers a day. However, some of the jobs are for programmers, some require specific skills or experience, some are positions located internationally. During a given month I can say there are about eight to ten jobs that I'd consider applying for. *Jobs-by-mail* may not be for you if your only looking for a local job. On the other hand if you're willing to relocate then this service could be a useful tool in tracking down an out-of-state animation job. Check out this service online at www.3dsite.com.

In addition to the Internet there are trade publications that come in handy. *Animation Magazine* for example puts out a monthly magazine that almost always includes job opportunities even if they are mostly major animation studios. They also publish an annual *Animation Industry Directory*. It comes complete with an industry breakdown of Internet, game, production, post-production, special effects, and feature film companies. Be sure to also discover the local trade publications, for example *The Big Idea* and *Michigan Vue*, a couple of Michigan based trade magazines. They usually offer insights into what projects companies are working on and whether or not they need or use animators.

In your job hunting don't forget to check out local media organizations or special interest groups. They can be great places to network and learn about people, companies and jobs that you otherwise wouldn't have heard about. Some of these organizations put together a regional directory of companies and services. Those directories can become invaluable when job hunting in your area. When I started looking for work in Southeast Michigan I discovered the Detroit Producers Association. While I didn't get involved in the organization I did network and purchased a copy of their annual Michigan Production Guide. I kept finding myself turning to that guide while trying to get my next job.

Once you have gathered some animation contact information use it. Pickup the phone and call various animation facilities. In cold call situation remember that the secretary is your best friend. He or She has the power to put you through to someone important. If you aren't pleasant to the secretary then chances are that person isn't going to go out of their way to help you. Tell the secretary that you're looking for work as an animator and want to know if someone could help you out. Be sure to find out who their human resource contact is, what their direct number or extension is, and their fax number. Most people in the industry are very friendly and helpful. If the facility doesn't hire animators and doesn't have any job openings ask them if they know of any other companies who might use an animator. Be aware that your phone call might have caught someone at an extremely busy point in time so offer to call back at a more convenient time. These job-hunting tips are based mostly from my own experiences and I hope they can be helpful to you too. I'll be heading to SIGGRAPH this year in the pursuit of an animation job, an experience everyone can read in a future ASIFA/Central newsletter. If you find these helpful or have your own job hunting tips or discoveries drop me a line at rrockafellow2@juno.com.

Randall Rockafellow is the ASIFA/Central webmaster and a free-lance animator currently seeking freelance and full-time art and animation work.

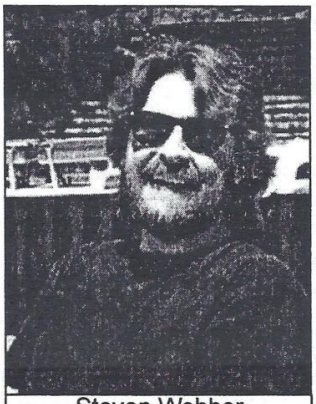
Skywalking (Haynes) continued from page 1

I'm in the music technology division here, and am course coordinator for "Music Production for Visual Media" which includes TV, film, DVD, etc. The funny thing is, now I'm getting way back into recording and writing for acoustic instruments. I was just elected onto the Board of Overseers at New England Conservatory, to which I'm really looking forward. The diversity in my background comes in handy doing soundtracks. You need string quartet? No problem. With a Count Basie horn section? Great. And a hip hop beat? Gotcha covered. And a banjo playing over the top? Fine.

MLH: What are the top highlights of your career to date?

SW: • Winning an Emmy---from Montel Williams, of all people. Life is so surreal sometimes.

• Interviewing Beatles Producer George Martin at the royal opening of the Liverpool Institute for the Performing Arts where I got to hang out with Paul McCartney and the Queen of England---that was fun.


Steven Webber

• Playing in Washington DC at the Capitol was interesting, meeting my hero John Glenn and realizing he had full make-up on. That was educational.

• The first time I heard myself playing on National Public Radio I'll always remember. I had just played two assemblies for school kids way out in the sticks in Kentucky. I got the van all loaded up and was driving off. The sun was setting, lots of reds and oranges, I was up on a ridge. I had 'All Things Considered' on the radio and Bailey White was telling a story about her mother and a bathtub. When she got through, the music came up and it sounded familiar. After about a minute, I realized it was me! They played the whole piece, which they almost never do. It was so weird---I was probably the only person for miles, and yet I was witnessing myself playing guitar for literally millions of people. I felt a strange connection to the collective consciousness.

MLH: How did you determine what music to write for ZOETROBICS? Did Ed Counts (Animator) provide requirements, specs, constraints? Or 'carte blanche'?

SW: Carte Blanche on this one, absolutely. Ed wanted this to be a collaboration, and we only talked about it in philosophical and metaphysical terms. This was, of course, very unusual. I'm used to trying to get inside of the director's head and write the score from their point of view, but Ed didn't want that. It was especially rewarding to me that Ed said that the score was better than anything he could have imagined.

MLH: What assistance did you have? Who did what tasks?

SW: Since I'm a professor at Berklee College of Music, I have a lot of talented students around. I had one of my students named Ted Speaker help out with the temp tracks - which is putting existing music up against the pictures to check out the vibe. A former student of mine named Jeanine Cowan helped out tons. She's a very talented composer in her own right, and even hires me these days to play guitar on the many films that she scores. She was of great help getting the score together, making the DA-88 transfers, we did the final mix at her place---she had a great deal to do with the success of the project.

MLH: How long did it take to score the film?

SW: This was very strange for me---I'm usually under a lot more time pressure when I write for TV or film. Often I'll only have 3-4 weeks to write 30-40 minutes of music. For a full length film or documentary, I'll have 20-50 music cues all crying out for attention. On Zoetrobics, I had two months to come up with 5 minutes. THAT was scary! I write quickly, so actual writing time was probably just a few days, including orchestrations. BUT I took a lot of time getting inside of the animation, 'Nap storming' (watching the pictures and then taking a nap andtrying to direct my sub conscience to manifest some ideas), and trying different pieces of music up against the picture. That was a luxury.

MLH: What would you do differently in scoring for an animated film?

SW: It seems as though animation lends itself to more "hits", that is, literal musical events taking place in exact

Skwalking continued on page 8

Skywalking (Haynes) continued from page 7

synchronization with a visual event. We even call that "Mickey Mousing", not because it's considered dorky, but because in the first Mickey Mouse films the music tended to follow the animation very closely---every footstep or blink of the eye became a musical hit.

MLH: Tell us about how you were able to work at SKYWALKER SOUND. What was your process? Did you just call and book a session?

SW: I know Bob Levy, Chief Engineer on the scoring stage and Studio Manager, Leslie Ann Jones. Everyone there is top drawer, not just talent-wise, but also first-class people. Bob Levy and I had been talking about working together on a project for quite awhile. When Ed sent me 'Zoetrobics' and told me to do whatever I wanted, I said I wanted to record a live orchestra at Skywalker. We secured some additional funding, and we were off! Bob and I emailed each other for a while to find a date that worked for both of us. We actually came in right after James Cameron left from posting 'Titanic'.

MLH: Was the score completed when you and the musicians arrived?

SW: I had completed the score before I left Boston and had come out early to San Francisco for an intensive training session at Dolby Labs on surround sound, and music for DVD. [In the meantime] Jeanine was back in Boston cleaning up the score in a program called 'Finale', and faxing me her progress. I was making corrections during my breaks at Dolby and faxing her back. In true form, the FedEx of the score and all the parts arrived at the hotel the morning before the session. I did have an earlier version of all the parts just in case!

MLH: How long was the session? Is setup included? Or are there additional costs for musicians to setup?"

SW: The scoring stage usually books by the day, so yes, setup is included with that. A film session is three hours, and we just needed one session for Zoetrobics. Union musicians get a ten minute break for every hour, and you have to respect that. The setup is done by the crew at SKYWALKER SOUND. All the mics, headphones, chairs, stands, lights and video monitors are setup before the musicians arrive. I was in constant touch with Bob Levy about the instrumentation, so before I arrived he and his crew had everything pretty much set. We made a couple alterations, but they had been working for at least a couple hours before we arrived so things were very smooth. It takes orchestral players much less time to set up than rock'n'rollers---the main thing is getting all the mics and chairs and stands setup.

MLH: Did you play 'live'?

SW: Sometimes we had the strings play by themselves and then did the brass and woodwinds while they were on break so the trumpet wouldn't bleed through onto the string tracks so much. That's why you need so many string players in an orchestra---to compete with the horns and percussion! We didn't have a big enough budget, so I had the group practice each cue all together, then recorded the sections separately. This also helped out with the break situation---the only person who didn't get a break was me!

MLH: How and why were the musicians selected that performed?

SW: Bob Levy put me in touch with Mario Guinneri, who served as our Musician Contractor. Mario also played trumpet---he plays on most of the sessions that go on at SKYWALKER SOUND, as well as lots of sessions that happen in LA. My kids were impressed because he plays first chair trumpet on all the Animaniacs stuff! [Also] I knew that I wanted to use as many of the Turtle Island String Quartet members as we could get, because the score had elements of rock and jazz, as well as classical. Evan Price, a recent Berklee alumn who I had played with in Boston, just happened to have gotten the first violin gig with them. I called him up, and had him get in touch with Mario. We had four current or former members of Turtle Island in the string section which was fantastic!

MLH: What tools and/or computer software and hardware did you use?

SW: I use Digital Performer which is made by Mark of the Unicorn. It's a great software package. I can do all my sequencing, record live instruments right into it, add effects, edit, write out parts, you name it. I highly recommend it. I also use Pro Tools quite a bit for editing. The new Plug-ins are great.

MLH: What would you have liked to use?

Skywalking continued on page 9

Skywalking (Haynes) continued from page 8

SW: Digital Performer Vers. 2.6 & their new 2408 interface.

MLH: What tools and gear etc. are in your home/project studio?

SW: I use a 266 MHz Power PC (Mac) with 128 Meg of Ram. I also have an analog 16 track machine which is seeing less and less use now that I'm into hard disc recording. I hate to get rid of it, though because it sounds so great. I use a SECK 1882 console which is a British board which is no longer made---again it sounds great, but I'm thinking about getting a couple digital boards to replace it. I've got lots of outboard gear from E-mu, Lexicon, Roland, Yamaha, Symetrix, Tascam---I don't discriminate. I've spent tons of dough on gear because with the budgets and time restraints of many of the projects I work on, the MIDI tracks wind up being a part of the score and I need them to sound GREAT. Unfortunately, you can't do that with cheap stuff.

MLH: How is your home/project studio insulated? What are your studio's dimensions?

SW: I must confess, I've got the best room in the house. Nice and big, 3 windows, chandelier - the works. This place is all I need for projects where I'm only recording a few musicians at a time. The other day I made a CD for a string quartet here and it sounded fabulous---they had never heard themselves sound so good. [But] for larger groups I like to go to bigger commercial facilities. There's a place up the road called Bluejay Studios where Pat Metheney and Amy Grant and YoYo Ma have recorded, and I get a great rate and a great sound there. I love to record at SKYWALKER SOUND, too of course. It's not as expensive as most people think, and the sound you get is worth every penny.

MLH: What types of musical projects would you recommend to musicians for SKYWALKER SOUND?

SW: Everything. SKYWALKER SOUND is a fantastic place to work. It costs more than local studios in Boston, but not that much more. If you have things together it can actually save money, because you can record a whole orchestra or chamber music group at once. It's a pleasure to conduct in a room that sounds so great! Hands down, it's the best sounding room in the country, if not the world. And it's just an inspiration to work there. I'm looking for an excuse to go back, so if any of your readers have a film in the budgeting stage and need a composer and would like to record at Skywalker---I'm your man!

MLH: What technical tools or advances are on your WISH LIST?

SW: How much space do we have? I'd like a new digital mixing desk. I've been holding off for awhile, but a couple months ago I visited Hans Zimmer's writing studio, Media Ventures, so now I'll probably have to take the plunge. Probably the Yamaha 02/R. Maybe two. I'll probably spring for a new sampler soon as well.

MLH: What new projects are on your TO DO list?

SW: • I'm currently working on a PBS documentary soundtrack for an Emmy-winning director named Mike Lecher.

• [I'M] producing an album for a singer/songwriter in Nashville.

• I'm also writing a book on music production for Berklee Press which may also turn into a documentary and DVD.
• Ed Counts and I are talking about another film.

• Deanna Morse (Animator) just contacted me about doing the soundtrack for a film of hers, which would be fun.

MLH: What advice would you give beginning animators? Seasoned animators?

SW: Hire me to do music for all your films. Especially if you have a decent budget!

Contact Stephen Webber at swebber@ma.ultranet.com.

M. L. Haynes, longtime member of ASIFA/Central, is a musician, Consultant & Developer of computer software. M.L. has coordinated numerous events, programs, ASIFA / Central's first COMPUTER ANIMATION program and the 7th Annual Midwest Animators Conference & Retreat with Dave Daruszka. They are now working on next year's Conference and the Helen Victoria Haynes WORLD PEACE Animation Scholarship Competition which M.L. founded and administers. They reside in Chicago with Terr, the cat, and a bunch of fish. Contact M. L. at morgpk@aol.com.

FALL 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 1999

Animation Job Hunting @ SIGGRAPH

by Randall Rockafellow

If you re looking to advance your animation career, the one place you want to be is the annual SIGGRAPH convention. I had heard this from a number of sources so I decided to try my luck at the SIGGRAPH 1999 convention in Los Angeles. Since this was my first SIGGRAPH, some of the job hunting opportunities took me by surprise, some I was prepared for, and some were downright intimidating but all of them were worth experiencing. Read on to discover the best places at SIGGRAPH to further your career, and how to be ready for them so you can get hired while at the convention.

Before you head to the conference make sure you have your resumes, demo reels, portfolios, and business cards all polished up and looking as professional as you can get it. Bring 20 or 30 black and white (no gray scale) resumes, five to ten VHS demo reels, about 50 business cards and one attention getting resume/portfolio. There are always exceptions to these employment-getting tools; one person might bring an interactive CD-ROM demo reel for a job in the interactive market and another might bring a hardcopy portfolio of developed Internet sites. It's usually a good

Job Hunting (Rockafellow) continued on page 3

Call for Officers: ASIFA/Central Election: Deadline January 15, 2000

by Deanna Morse

Ever thought of running for PRESIDENT? Here's your chance to be on the ticket

Our election for Officers will take place Spring of 2000, with preliminary voting by mail in early April, and final voting and ballot counting at the ASIFA/Central Midwest Animator's Retreat, April 22, 2000.

To run for our board, please send a statement of intent to Deanna Morse, President, School of Communications, Grand Valley State University, Allendale, MI, 49401, morsed@gvsu.edu.This statement should include a brief paragraph of your interest and vision for ASIFA/Central, and a few sentences that describe your background. Statements are due January 15, 2000. These will be printed in our spring newsletter.

Opportunity to Run for President

Albert Gore, George W. Bush, and Bill Bradley - watch out! Here's the ASIFA/Central version of the national election!

I have served as President of ASIFA/Central for about ten years, and I have decided to step down from that office. I have decided not to run again for several reasons; all of these are positive reasons. The organization is strong, healthy, financially stable, visible, and active. There are several capable people who have been active volunteers and could easily serve as President.

Under new leadership, our organization can be more responsive to change, and can follow a new path. I think it is a good time for such a change - when we are strong and healthy. I am willing to remain on the board, and to assist the new President in making a smooth transition.

Thanks to our other current board members and Project Leaders: Jennifer Eldred (Newsletter Designer/Editor and Vice President), Randy Rockafellow (Webmaster and Membership Coordinator), Mary Lou Haynes (Conference Chair and Storyboard Contest Coordinator) Dave Daruszka (Marketing Coordinator and Conference Co- Chair), and Jim Schaub (Editor, Member's reel). Thanks, too, to our regular correspondents for the newsletter including T.L. Champion, and Melissa Bouwman.

Call for Officers (Morse) continued on page 4

LAST CHANCE!

This is your last opportunity to enter your work for the ASIFA/Central Sampler Reel II. The entry deadline is January 15, 2000. Don't let this opportunity pass you by! For information on how you can enter, see page 4.

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Letter from the Editor *by Jennifer Eldred*

As the year comes to an end, I would like to give thanks to all the ASIFA/Central members and contributing newsletter writers of '99!

THANK YOU!

Without your support through membership renewal and volunteer work ASIFA/Central couldn't survive!

On that note I would like to remind members that 1999 membership will be up December 31st. Please take a moment after reviewing the articles and opportunities in this edition of Frame by Frame to fill out and send in your 2000 membership.

Change is coming in 2000, we want you to be a part of it!

Contributing writers for this edition include Randy Rockafellow, M. L. Haynes, and Deanna Morse. If you are interested in submitting an article for the first Frame by Frame issue of 2000, the deadline is January 15, 2000.

In addition, ASIFA/Central is still in need of members work to include in the ASIFA/Central Sampler Reel II. Don't be shy, check out page 4 to learn how you can be included. The deadline for entries is also January 15, 2000.

Reminder: Don't forget to send in your registration for the 2000 ASIFA/Central Conference and Retreat.

Happy Holidays!
Jennifer Eldred

Arizona State University Art Museum 4th Annual Outdoor Short Film and Video Festival

NO ENTRY FEES -
NO MESSY PAPER WORK
Deadline for entry is ***February 18, 2000***

Information, guidelines, history of festival, and print-post flier can be found at the following web address:

http://asuam.fa.asu.edu/filmfest/main.htm

ASU Art Musuem
Tenth Street & Mill Avenue
Tempe, AZ 85287-2911
phone: 480.965.2787
fax: 480.965.5254

ASIFA/Central Member **Jim Middleton** has completed his 16th edition of "Uncle Stan's profusely Illustrated World of Pharmacy" calender, a humorous look at the health care profession.

The calendar is available by mail for $8.00, postpaid, from:
The Animating Apothecary
P.O. Box 1325
Battle Creek, MI 49016

Ottawa Festival
September 19-24, 2000

Hiroshima 2000: The 8th International Animation Festival
August 24th - 28th, 2000.

The deadline for submitting the entry form is March 21st, 2000 and films / videotapes must be received between March 1 -April 21st, 2000.

Hiroshima 2000 Festival Office:
email: hiroanim@urban.ne.jp
www.urban.ne.jp/home/hiroanim/
phone: 81 82-245-0245
fax: 81 82-245-0246

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d' Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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eldredj@usa.net

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Dave Daruszka

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rrockafellow2@juno.com

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E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 21 - April 23, 2000

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401 USA

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address above.

Printed in the U.S.A on recycled paper.

Continued from Job Hunting (Rockafellow) on page 1

idea to research what the portfolio requirements are each of these animation markets and of the individual companies.

Your black and white resume should be faxable, photocopyable and easy on the eyes. This means your resume should be easy to follow and legible even after a couple of generations of being faxed or photocopied. Make it obvious on your resume what type of job you want and what skills you have. Don't be vague (Computer artist/animator) specify exactly what job(s) you want (character animator, 3D modeler, texture artist, CG lighting, special effects compositor.) Be sure to include any and all of your computer animation software skills (Adobe Photoshop 5.5, 3D Studio Max 2.5, Maya 1.0, Softimage, Painter 6.0, etc.) Demo reels should be short, have an opening and ending credit list, and have a shot by shot playlist. They should be no longer than two to three minutes and ideally be only the best work you've ever done. Be sure to list your name, phone number and an email address on your credits (some people don't do this and lose out on the job.) A demo reel playlist is usually a small piece of paper taped inside a demo reel case. Be sure to identify what you did on each shot, who it was for, and what it was for. If you did everything, say you did everything.

I think of business cards as little keepsakes. People pull them out and start to remember the person who gave it to them. I found them essential when attempting to get recruiters to remember me. I spent around ten dollars for a pack of two hundred white tear off business cards. I then printed an image of a couple ballroom dancing along with all my contact information on the card. When I concluded my conversation with the recruiter I handed him/her my business card and told them I ballroom dance. It was a little something that helped me stick out from the mob of animation job seekers they were faced with. Instead of a business card you could also use a postcard, or some other small inexpensive item that will get them to remember you.

I can speak very little about portfolios. I didn't bring one to SIGGRAPH so unfortunately I have no advice to offer. There is a web site http://www.house-of-cool.com, which gives very good advice about portfolios and is maintained by Warner Brothers' animator, Ricardo Curtis.

I recommend creating one very eye-popping attractive resume/portfolio piece. At SIGGRAPH you will use this piece to stand out against all the other flashy resumes posted on career services bulletin boards. I would create this as two pages. The first page would have my name, contact information, the type of job I was looking for, and a list of my computer skills all in rather larger than normal type. Include in slightly smaller type a brief list of your animation job employment (if you don't have any, don't put any work experience down), Education (if you're from a reputable animation school put it down) and finally at the bottom of the page a sample of an eye-catching image. On the second page I would put two or three more portfolio pieces. These images must indicate that you have skill and or talent. If they don't then the recruiter will decide not to bother picking up your demo reel (remember they are looking to see if you are either a great modeler, texture artist, storyboarder, character designer, etc., as indicated by your desired job type, make these images show your talent.)

Now you've landed at the SIGGRAPH convention. Your armed with your demo reels, shielded with resumes, and covered with business cards. Where do you go first? Head to SIGGRAPH's career services, or as I like to call it career central. At career services, you get your resume posted, forward your resume on to companies, and sign-up for interviews with selected companies. You register your name and are assigned a number (yes you are reduced to a number, but a talented number). This number establishes your own personal folder for your resumes and up to four of your demo reels. To start, give career services two demo reels, ten resumes, and have them post your bold, attention-getting resume/portfolio piece on their artist for-hire board. Recruiters now have the opportunity to see your posted resume and ask career services for a copy of your resume and demo reel. Within career services recruiting posters for animation houses are tacked to the walls. Browse the posters and recruitment literature; then forward your resume on to the company(s) of your choice. Career services will also sign you up for open interviews. Only a few companies offer open interviews and they are available on a first come first serve basis. That's why I call it career central because you have to keep finding your way back to career services to check on your folder and interview opportunities. It's a good idea to check your folder to see if you still have demo reels left and better yet to see how much interest you've gotten.

After career central there is the one-day job fair in which

Job Hunting (Rockafellow) continued on page 5

Continued from Call for Officers (Morse) on page 1

Opportunities for Volunteers

One of our open board positions will be President. There is also an opportunity for someone to serve as Treasurer. If one of the board members or project leaders decides to be president, they may wish to give up their current area of responsibility.

We are always in need of correspondents for the newsletter, and for people wanting to help with projects that link our members.

Got an idea? Want to be more active? Contact me or one of the board members for more information and assistance.

And think about running for election. Please send in your statement of intent before January 15, 2000. Let's have some lively debate and an interesting election.

(And thanks for your continuing support of ASIFA!)
Deanna Morse

CALL FOR WORKS
ASIFA/Central Reel II

ASIFA/Central is looking for 3-5 minutes of sampler work from ASIFA/Central members. Your work can be precut or you can give us permission to edit several of your pieces together.

The ASIFA/Central reel will be offered to ASIFA chapters, others would be charged a small fee. Contact information will be included with the reel. Each participant included on the reel will receive a free copy.

To have your work included please send us a letter of permission. In the letter please include your name, the name of the piece(s), contact information, background information about your work, an artist statement and the completed form below. ASIFA/Central will accept material in the following formats: VHS, SVHS, 3/4 and Beta. Photographs and stills are optional but may be included in promotion materials. Please only include information you want published in the newsletter, on the ASIFA/Central website and in contact information released with the ASIFA/Central sampler reel.

ASIFA/Central sees this opportunity as a benefit of being a ASIFA/Central member. In creating this second sampler reel it is our intent to spotlight the diversity and to increase the visibility of work being created by our midwest animators.

Deadline: January 15, 2000

Name: _____

Address: _____ State: _____ Zip: _____

Phone: _____ Fax: _____ Email: _____

Format: ☐ VHS ☐ SVHS ☐ 3/4 Inch ☐ Beta

☐ Precut -Please list title(s) and running times of animation(s) included (Note: 5 minute limit):

_____

_____

☐ Uncut, please edit segments from the following animation:

_____

_____

I hereby release the above clips of animation for ASIFA/Central's use in compiling an ASIFA/Central Sampler Reel. I am the contact person regarding all pertinent questions about the rights to the above film(s). ASIFA/Central is free to place my animation in any order on the reel and has my permission to edit work(s) together if I checked the Uncut box on the form above.

_____
Signature required.

ASIFA/Central is not responsible for misdirected, lost or damaged tapes.

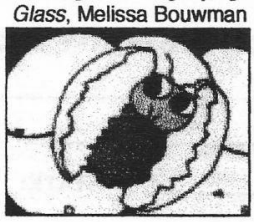
Send tapes to: ASIFA/Central,
c/o Deanna Morse,
School of Communications,
Lake Superior Hall,
Grand Valley State University,
Allendale, MI 49401.

ASIFA/Central Sampler Reel Available for Purchase

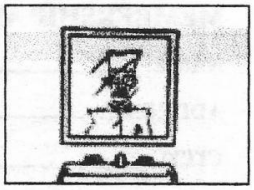
The first demo reel of ASIFA/Central members is available for purchase. The reel includes works from 17 members and includes the following:

Flips Bad Hair Day, Dan Kessler
Excerpts from *Law of Averages*, James Duesing
Animated Credits, Mike Allore
The Great Cookie Escape, Dave Valko
Excerpts from Recent Work, Eric Oerhl
3D Demo, Jason Jarvis
Sesame Street spots, excerpts from *Sand Paintings*, Deanna Morse
Through the Magnifying Glass, Melissa Bouwman
Demo Reel, Knock Knock Cartoons
Uncooked Festival Opening, Randy Rockafellow
3D Graphics Reel, James Schaub
Animation Reel, Jim Middleton
The Magic Shoes, Jennifer Eldred
Joey Learns to Fly, Ed Counts

Through the Magnifying Glass, Melissa Bouwman



Flips Bad Hair Day, Dan Kessler



Self Portrait, Kim White
ASIFA/Central Anijam, Adwoa Muxea
World Peace, Phil Simoncelli

The cost of the reel is $22 for ASIFA members, $32 for non-members. Shipping and handling charges are included. To order, please send a check (payable to ASIFA/Central) to Deanna Morse at the address on the back of the newsletter.

What's in it for you? An hour of delightful animation for your viewing pleasure. Place your order today!

Continued from Job Hunting (Rockafellow) on page 3

thirty plus companies wait for the eager job hunters to fill employment positions. Bring your portfolio, demo reels, resumes and business card to this one. Walking into a room filled with other job hunting hopefuls can be a little intimidating. Before you muster the courage to talk to a company recruiter, sit down and go through the list of companies at the fair. Pick four to eight companies that you would honestly be interested in working for. Have your demo reels, resumes, portfolios, and business cards ready. Then one by one go up to each booth and talk with the recruiter. You probably will start with the resume, fork over the demo reel, and talk for a minute and then end with a parting word as you hand over your business card or other keepsake. If you're not feeling confident, take a minute to regroup and go in with the idea that you need to know more about the company, what they do and what they are looking for. Get a business card and make sure you know where to send your demo reel. Tell them that if you don't hear from them you will send them another demo reel in six months.

In addition to the job fair, animation houses such as Rhythm and Hues, Pixar, and Big Idea have booths on the exhibition floor where you can talk to recruiters and submit demo reels. Some companies even setup their recruitment center at a nearby hotel where job seekers can once again meet with recruiters and hand over a demo reel.

If you don't get a job while at SIGGRAPH, bank on SIGGRAPH paying dividends later on in your career maybe even as soon as a month after the conference. All the networking that you did should set things in motion. If you spent some time over the past year or more networking before heading to SIGGRAPH you might be pleasantly surprised to run into those contacts at SIGGRAPH. A chance meeting that can spark talk about future job possibilities. After Siggraph, follow up on the contacts you've made. Get your next demo reel ready to send them in six months.

Remember, there are tons of interesting people, and weeks worth of things to see and do at the convention. Most of them have nothing to do with your job search, but have a lot to do with SIGGRAPH being fun, exciting, and educational. This is said, first to remind you that you need to be prepared and aware of scheduled job events and activities available at SIGGRAPH so you don't miss them. Secondly remember, you're also there to enjoy yourself by meeting new people, checking out the latest hardware and software, taking various animation related courses, watching lots of inspiring animation, and trying out the coolest cutting edge interactive innovations. So network, impress the recruiters, get hired with the help of SIGGRAPH, and have yourself a great time.

After SIGGRAPH *Randall Rockafellow landed a part-time faculty position with the Center for Creative Studies in Detroit, Michigan. Randy is also a freelance animator and maintains the ASIFA/Central web site. You can reach him at rrockafellow2@juno.com.*

WINTER 1999

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

WINTER 1999

Register NOW for the 7th Annual ASIFA/Central Midwest Animators Conference and Retreat April 30 - May 2, 1999.

See page 4 for more information and page 5 for a registration form.

Digressions on the Ottawa International Animation Festival *by Jim Middleton*

All things, in however diverse degree, are animated." -Spinoza

29 September - 4 October 1998

I begin each and every animation festival fully committed to attending the entire catalog of seminars, screenings, and retrospectives. And then someone hands me a ticket to a party in an unmarked grotto with the promise of lots of Talking Heads dance mixes. And then I wake up in an upper balcony of Parliament listening to a debate on tobacco advertising at hockey games. And then I find my passport has expired and I try to explain things to the judge in French and end up calling him a tofu stuffed tractor and, well, I usually wind up missing quite a bit of the festival.

But this year was to be different; Canada's Ottawa was a home away from home, and a mere eight year absence wasn't going to make any difference. ("Whoa! The Elgin Business Inn is Out?" "That Hungarian restaurant is a parking lot?" "Where'd this pedestrian mall come from?!") OK, so a few things changed.

Let's put things in perspective: at my first festival in 1984, computer animation was treated as an aberrant, expensive anomaly

Digressions continued on page 3

Ottawa Animation Festival - Part One: The Seminars

by David Baker First of a two part series.

The Ottawa International Animation Festival is held every two years in Canada's national capital as a showcase for animation art worldwide. Along with a nightly animation 'competition' that offers films ranging from the merry to the macabre, educational seminars and retrospectives held during the day keep festival attendees busy balancing schedules to maximize the experience.

I have described this festival to friends as "sitting in dark rooms for four days and watching cartoons." This is an oversimplification but accurate view of the festival. The true nature of the festival can be one of transition and revitalization.

Part One: The Seminars

Ottawa is an 11-hour drive from West Michigan. While other West Michigan attendees flew to the Capital of Canada, the drive provided me with a great opportunity to reflect on the past year at my studio within Lawrence Productions. Projects spun through my mind, software apps reviewed and possible projects for the future were fervently dreamed. The trek to Siggraph made in July had left me somewhat dazed and bewildered at the state of animation art. Is animation a now totally digital world where the traditional artist and independent producer is a shadow? Is the fact that the latest and greatest in software and hardware was not under the fingertips validation that one is out of the mainstream? Since major studios were pleading for resumes and job reels at Siggraph, but only offering 'not appropriate skill sets' in their replies reasons for changing goals? This 11-hour meditation helped set the stage for the five days to follow.

Since I left at about 8 PM on Tuesday night, I was consciously aware that the World Premier of Pacific Data Images "Antz" was starting. I smiled and sent warm wishes to the crew and audience. The one note mantra of my Ford droned on into the evening.

On arrival at 10 am, I picked up my Ani-pass and headed over to the first seminar. "Storytelling in Animation" presented by one of the best instructors I have ever had, Ellen Besen. In the following two hours, using Disney's "101 Dalmatians" as a visual guide, she showed how every action, pose,

Seminars continued on page 5

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Letter from the Editor *by Jennifer Eldred*

This quarter features articles on the '98 Ottawa Festival and information on attending the 1999 ASIFA/Cenral Animators Conference and Retreat. The ASIFA/Central conference is April 30-May 2 and is chaired by Mary Lou Haynes and Dave Daruska. Presenters and volunteers are still being accepted. If you would like to be considered please contact Mary Lou at morgpk@oal.
If you are interested in submitting an article for the Spring 1999 edition the deadline is April 15.

Note: ASIFA International has launched its new website at www.asifa.net. Check it out!

See you at the retreat!
Jennifer Eldred

CORPORATE SPONSORS SOUGHT FOR 7TH ANNUAL CONFERENCE

ASIFA/Central seeks corporate sponsors to help underwrite the Annual Midwest Conference and Retreat. We need your help to make the conference bigger and better for this and coming years. Two events we would like to find sponsorship for are the Saturday afternoon barbeque and the opening night party. Donors will receive acknowledgement in all promotional materials, as well as complimentary registration at the conference. All donations to ASIFA are tax deductible to the full extent of the law. Please contact Mary Haynes or David Daruszka at 773-233-9397 (ext. 9 to leave a message) or 312-322-2814 (David's work number) or e-mail us at MorgPk@aol.com.

STUDENT VOLUNTEERS NEEDED FOR 7TH ANNUAL CONFERENCE

Two additional student volunteers are needed for miscellaneous tasks during the upcoming conference. Please note that student volunteers receive free lodging and registration. Do you have a sense of adventure? The room is a shared lodging arrangement (with two bathrooms) that doubles as our meeting room. If you're interested, e-mail us at MorgPk@aol.com, or send a letter of interest to: Mary Haynes, Conference Chair, 3400 W 111th St., Box #324, Chicago, IL 60655. We would like to take this opportunity to welcome our first confirmed volunteer, Matthew Boyd of Western Kentucky University.

Continued from Digressions (Middleton) on page 1

suited for special effects in technical hands, with rare character development from Lassiter's evolutionary Pixar. 8mm still referred to a film stock. It was still faster to shade a sphere with Prismacolor than do a CAD rendering. This past fall, however, computers were pandemic, and it was frequently not a question of whether a production used a computer, but which one was used. This generated a lot of discussions about the "good old days." (A "young fogey" used to be someone who could remember the one-dollar price difference between a mono and a stereo LP; now it could be someone

Digressions continued on page 3

ASIFA/Central Mission Statement
ASIFA: Association Inernationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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Mary Lou Haynes, morgpk@aol.com

Conference Co - Chair
Dave Daruzska

Webmaster, Directory Coordinator
Randall Rockafellow

WebSite Designer
Byron Grush byron@swcp.com

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http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 30-May 2, 1999

To contribute or volunteer contact:
Deanna Morse
Phone #: 616.895.3101
E-mail: morsed@gvsu.edu
US mail: ASIFA/Central
c/o Deanna Morse
School of Communications
Lake Superior Hall
Grand Valley State University
Allendale, MI 49401

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address above.

Continued from Digressions (Middleton) on page 2

who can actually remember the delicious aroma of a freshly opened canister of Kodachrome.)

The first night set the tone for the technical aspect in the festival--the premiere of Dreamworks' "Antz." The presentation, on a football field sized screen, was preceded by local and Parliamentary governmental greetings, something that doesn't seem to happen in the US, where governmental acknowledgment of anything artistic is usually an act of disdain, not enthusiastic encouragement. The currency exchange also put this world premiere ticket at just under $5US, a form of sticker shock I've not experienced in a very, very long time.

"Antz" boasted strong characters, and landing Woody Allen for one of the voices pretty much helped write the first ten minutes of the feature. The producers and representatives of Dreamworks were on hand the following day to offer anecdotes about their first CGI release--that Sharon Stone enjoyed the prospect of being a character with an extra set of legs, demonstrating how she'd use them on one of the animators (now there's a computer guy's fantasy); that the "rendering farm" took 4 hours to render each frame of film (for comparison, Pixar's "Toy Story" just two years before took nearly 24 hours to render each frame; interestingly, the present website for "Bug's Life" holds to the 24 hour rendering time); that Sylvester Stallone adlibbed the "You're da ant!" line near the end; that Christopher Walken would surround himself with screens and remove all punctuation from his script whenever he did his lines; and that last minute changes had the production still dealing with alterations just three weeks before the Ottawa premiere. The musical score was created over a six week period and recorded in London over seven days. A statement that no motion capture was used in the film drew applause from the SRO crowd in attendance. One of the best portions of the presentation was the running of selected scenes as they evolved from storyboard to rough cut to animated completion. Sources as diverse as Lang's "Metropolis" and Wood's "American Gothic" were put forth as inspiration.

The statistics of trying to do "Antz" in linear time, as traditional animation, described a sole animator beginning work on January 1, 1646 and continuing to the end of 1946, then letting a single computer render until the 1998 release date. As it was, each one of the core group of 25 animators was expected to produce 5 seconds of animation each week.

These comments are not to make the festival seem to revolve about "Antz," although the representatives of Dreamworks were pretty full of themselves at their booth over the following days. Pixar, by comparison, seemed almost homey at their cubicle and were incredibly generous with "Bug's Life" buttons, something that held a load of importance with a 13 year old boy in tow (he came back with 3 dozen for his classmates).

And lest anyone get too full of himself, scattered around nearby signposts were broadsides reading:

ADDENDUM TO WARNING
ART IS MERELY A MIRROR
CONTINUE THE MUNDANE

This was a bit unsettling. It served as a reminder that the festival would be getting interpretations in other tongues, many of them pierced.

But there was no time to remain unsettled with the collection of programs available during the week at Ottawa. "Dalmatians 101" was an in-depth, often frame-by-frame analytical comparison of the 1961 animated feature with its 1997 remake; Ellen Besen of Sheridan College showed the superiority of the earlier production in terms of its composition, timing, and use of sound. Later, several hours were spent on portfolio assembly at Chez Ani; unfortunately, many of the questions asked seemed more interested on the "why" (as in "why won't they hire ME?") rather than on the "how" (as in "how do I minimize my portfolio getting lost?"). I had the distinct impression that many of the students at Chez Ani would not be interested in doing animation unless a big, drooly paycheck were involved (could it be they majored in animation for the same reason students majored in business in the 80s? A means to an end, and thereby an end to the means?). But I digress.

Priit Parn from Estonia challenged his gathering to redefine storytelling in terms of fantasy, then further challenged everyone to redefine fantasy. "The brain and stomach must work together," he said, adding that a film has two problems, "the beginning and ending...and then there's that middle part."

Other workshops laid out storyboards, discussed the future of the animated feature, looked at animation on the web (load up spumco.com!),and examined the nuts and bolts of creating a studio. All the while, animator portraits by Timo Viljakainen stood silent watch (well, that's not exactly right--the portrait subjects all had their eyes closed; let's call it silent somnambulance).

There were several great retrospectives, and the history buff in me devoured what I could. One of the biggest delights at these festivals is the possibility of watching golden age animation on something other than a monitor measured in inches. In a large projection hall you can drown in a sea of animation, slam your eyes into a wall of light and color. The

Digressions continued on page 6

Register Now for the 7th Annual Midwest Animators Conference and Retreat *by Mary Lou Haynes*

CONFERENCE DATES: Friday, April 30 - Sunday, May 2
The Conference is open to anyone with an interest in animation. Anyone can attend, present or sign-up for the screenings (VHS videotape preferred). ASIFA membership is not required.

This event brings together an informal group of attendees to hear featured speakers, view animation, and discuss various aspects of the animation business. Recruiters also have attended past Conferences.

The focus of the gathering whether artistic, personal or commercial, is an exceptional opportunity for animators laboring in distant corners of the country to gather and re-energize with kindred spirits. Included on the schedule is time for: a Bar-B-Que, nature hikes, swimming or relaxing in the ever popular hot tub.

AWARDS CEREMONY
The Retreat also features an Awards Ceremony for a competition designed to encourage student animators. The Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition is unique because a portion of the prizes are awarded to the winners for turning an `idea' into a completed project.

SETTING
Starved Rock State Park is 2,600 acres located on the Illinois River. It boasts 18 canyons, waterfalls, spectacular rock formations and 15 miles of trails. Amenities include a restaurant, coffee shop, snack shop, cocktail lounge/bar, spectacular Great Room lounge, gift shop, indoor swimming pool, whirlpool, kiddie pool, game room, exercise room, outside patio and saunas. All rooms are handicap accessible.

PRESENTATIONS, SCREENINGS, WORKSHOPS
Confirmed and Accepted Presenters for the 1999 Conference are: Ed Counts, 'ZOETROBICS' screening; Kim Roberts, 'INFLUENCES OF FINE ART IN FILM & ANIMATION'; Randy Rockafellow, 'ASIFA/Central WEB SITE' and Workshop; Rita Dobias, WORLD PEACE Storyboard & Animation Competition winner screening
Unconfirmed presenters/screenings at the time of this printing are: Tom Brierton and the ASIFA East reel.

ROOM RATES AND RESERVATIONS
Rooms should be reserved NOW through Starved Rock Lodge & Conference Center (1-800-868-7625). Room reservations are must be made for 2 nights (Friday & Saturday) for approx. $67 per night, single occupancy, prices subject to change. Outdoor cabins and camping are also available. Other accommodations are nearby. Check-in time is 3pm. Please mention you are with ASIFA/Central Midwest Animators Conference when booking rooms. A block of rooms is being held for conference attendees. Starved Rock is a popular destination, rooms book up quickly.

TRAVEL
Utica, Illinois is 90 miles west of Chicago (approx. 90 minutes), at I-80 near I-39 (Illinois route 51).

DEADLINES - PROPOSALS, COMPETITION, FEE
Proposals - Workshops/Poster Sessions -
Feb 14, 1999. Notification - March 15, 1999.
WORLD PEACE Storyboard & Animation Scholarship Competition - Feb 14, 1999.
Conference Registration Fee - April 15, 1999.
Volunteers accepted through May 2, 1999.

REGISTRATION & RESERVATIONS
Advance Registration fee for the full conference is $40 for members until April 15, 1999 or $50 afterward at Conference. Do not mail Registration after April 15. Bring your Late Registration fee to the Conference. Conference registration does not include lodging. Attendees are responsible for reserving their own rooms.

Conference registration for Saturday only is $20 in advance of April 15 and $25 on-site. This is an option available to individuals who wish to drive in for the day. Saturday only registrants are welcome to attend the afternoon Bar-B-Que. We request that people who are registered at the hotel for the weekend pay the full conference fee. (See registration form, page 5)

PROPOSALS & REGISTRATION FEE
Send all Proposals & Conference Registration Fees to address listed on conference registration form.

SCHOLARSHIP COMPETITION
For rules, or to volunteer as a Judge, for the 4th International WORLD PEACE Storyboard & Animation Scholarship Competition, send e-mail to:
WORLD PEACE SCHOLARSHIP
at morgpk@aol.com - or - call 773-233-9397 ext. 3. - or - send a brief note including a #10 SASE including 1st Class ($.33) postage to: M. L. Haynes, Coordinator
4th International Helen Victoria Haynes
WORLD PEACE Storyboard & Animation Scholarship Competition
3400 W. 111th Street, Box #324
Chicago, IL. 60655
Please allow 4-6 weeks for processing.
- Mary Lou Haynes, '99 Conference Chair

Registration Form for Seventh Annual ASIFA/Central Conference & Retreat

Name: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone #: _____ Fax #: _____ Email: _____

Advance Registration and payment by check/money order in US dollars
(do not send cash through mail) accepted until **April 15**. After April 15 register onsite.

This years conference chair, Mary Lou Haynes, is a globe-trotting computer software engineer by day and composer by night. A devoted fan of Animation, and longtime member, she has served on the Board of ASIFA/Central, coordinated numerous programs, screenings and special events.

ASIFA/Central Member Advance Registration	Non-Member Advance and All Onsite Registration
☐ **$40 Weekend**	☐ **$50 Weekend**
☐ **$20 Member-Saturday Only**	☐ **$25 Saturday Only**
☐ **$25 Student Member-Weekend**	☐ **$30 Student - Weekend**

Make checks/money orders payable to ASIFA/Central
Allow 4-6 weeks for processing

Amount Enclosed: _____

Detach and mail registrations to:
ASIFA/Central Animator's Conference
M. L. Haynes
Conference Chair
3400 W. 111th Street, Box #324

For questions regarding the Conference and Retreat contact:
Mary Lou at morgpk@aol.com

Seminars (Baker) continued from page 1

layout and word was carefully crafted to advance and develop the story. Subtle design elements were brought out that helped illustrate the devices used to advance the story and develop the characters. Storyboards were discussed as an integral tool in the process along with leica reels and pose tests. After careful study of two scenes, she juxtaposed these with the corresponding scenes from the live action film from 1996. Though entertaining, one could see how the live action film was, well, flat compared to the animated film. The devices used to move the story were much broader and simplistic, and as she pointed out, gratuitous action/adventure chases were used to excite the senses as opposed to true story development. After two incredible hours, the seminar was ended only so the next class could start.

On the heels of the Storytelling Seminar was the Antz Presentation at from Pacific Data Images and Dreamworks. Since the "World Premier" was at the animation festival the night before, you could sense the relief on the faces of the two directors, from PDI and Dreamworks. Not only was the project finished, but that their two-year project was well received! The directors offered an in depth review of the process used to create a 3D film of this magnitude. Using video segments from leica reels, pencil tests and low rez renders, they brought the audience through the making of the "Giant Sneaker" scene of the film. The audience sat enraptured at the work and the in-house stories the directors spun. The most remarkable part of the seminar was that the directors were very down to earth people who were quite open about providing candid answers from a probing audience. With the gentle way both men had, one could see where creativity could flourish in such an environment.

The 2 PM seminar was "Preparing a Digital Portfolio, presented by the recruiting director of Pacific Data Images. The audience was looking forward to positive input on what to include in a job reel that would be attractive to major studios. Instead, we were accosted with a 45-minute sales job of why PDI was a great place to work and all the wonderful things that PDI has done. Afterward, he gave us a good idea what it was like to be in his shoes traveling the world in search of the best artists and the thousands of artists he must turn away. He finally provided ideas of what not to do... creating a reel that was too long (anything over 3 minutes is suspect). Putting labels on the spine of the videotape that included your phone

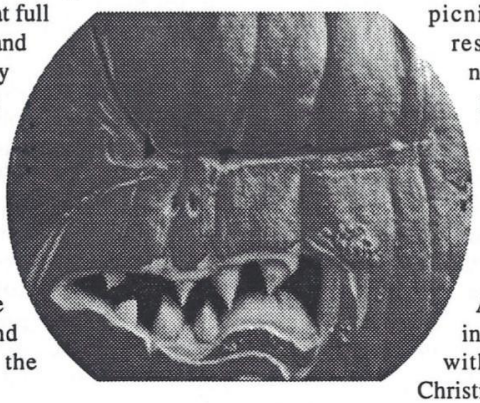
Seminars continued on page 8

Digressions (Middleton) continued from page 3

lush detail of early experimental animation benefits from this attention, and previously I have sat, in slack jawed amazement, before the works of Richter, Fischinger, Ruttman, and the Whitney brothers. This time, Wendy Jackson brought experimental animation scholar Cecile Starr, co-author of Experimental Animation, to reintroduce audiences to Mary Ellen Bute. Bute, not well known today, had the good fortune of having her short films shown nearly exclusively at Radio City Music Hall from 1934 to 1953, which meant that 120,000 patrons saw her productions over the course of a week (talk about audience envy!). Fellow attendees were astonished at the amount of imagery that later seemed adopted for "broader audiences" in Disney's Fantasia.

photos courtesy Jim Middleton

Frank Tashlin had his week as well. It seemed interesting that his earliest black and white Warner entries seemed to have more sophisticated direction and editing than the later, more gag-oriented productions (the same could be said of his later live action films, but that would be for another article). Of his two scheduled live-action features, "Will Success Spoil Rock Hunter" made it to a postage stamp-sized Odeon screening room; even with splicey print, the monologues by love-bereft Joan Blondell were priceless (I dropped my popcorn at "I get a throat full of hard when I think about him," and her references to AC-DC may actually have been innocent in 1957... naah). Where else but at a festival can you see people attending a Frank Tashlin movie take notes? OK, so I was the only one doing it, but I don't take notes during standard screenings... well, so I just write down some of the more important character lists and plot twists... ok, I take notes all the time...so shoot me.



The work of Canadian-born animator Charles Thornson also hit the screen, Paul Driessen returned from teaching in Germany to preside over a retrospective of his work, and Karl Cohen challenged the sensibilities of the attendees with his collection of Forbidden Animation (just who did "Buried Treasure," anyway, and could he be a relative?).

And if this weren't enough, the nearby National Gallery of Art held a Whistler retrospective! Check out his etchings!

One thing this festival lacked, however, was Helen James. Helen had been a common fixture at previous festivals and died this past February after an extended illness. Schooled in silhouette animation in her early 70s, a fan of Kandinsky, a teacher, photographer, and ceramic artist, her enthusiasm was infectious. She had been one of the first animators I met in Toronto's 1984 festival and played host to the divergent Michigan group in her suite. This impressed us lowly hostel dwellers.

One constant feature of the festival has been the animator's picnic and pumpkin carving contest. This time Strathcona Park felt the invasion, some of whom were armed with coffee-table sized references to guide the carving. Occasionally promotional, always creative, the pumpkins showed as much variety as the festival's films. And then, if you weren't partied out after picnics, Chez Ani screenings, and restaurants of every conceivable nationality, there were evenings of parties sponsored by software vendors and Nickelodeon! Everyone else was a designated driver these nights, and Babylon earned its name as the 60s returned, bad pants and all, for one evening in Canada's capitol.

And then the product demos! The instantaneous lip synch, the joys of 2D with the look of 3D. My luggage and Christmas stocking were never big enough. And cel phones! Separation anxiety in Canada seemed to involve not having a phone attached to your

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ear. People in line for espresso were ordering pizzas that way. And from a pharmaceutical perspective, Canada was a hay fever haven--Allegra and Claritin are available without a prescription (but on the other hand, don't even try to find generic Sudafed).

Oh, and I nearly forgot - there were competition screenings, too! Marred by occasional projection and sound misadventures (when they said NTSC, they meant NTSC!), each evening brought film after film, ranging from the elegant simplicity of waving hands to the baroque obscurity of Polish metaphor. I cannot say I shared the same taste as the selection committee, but they certainly offered up an interesting variety from the several thousand entries.

There are few places so close to home as Ottawa that can give such an elegant setting for a genre that has often been considered little more than cinematic filler; this biannual Canadian venue for animation gives it the attention, respect, and pure YEE HA it deserves. This past visit made me realize how much I've truly missed the opportunity to cavort, cajole and otherwise hobnob with fellow fans of animation. I'll be there in 2000, so help me Winsor McCay.

- Jim Middleton

Seminars (Baker) continued from page 5

number and address along with slates on the tape including the same material. VHS is the preferred format. His idea of a resume was basically a laundry list of skills that explicitly laid out what you had done on your reel. Life experience had no bearing in his requirements. He also mentioned that the cover letter should actually say what position you were applying for and not be more than a short page since he had so many reels to review. After these ramblings, he opened up the floor to questions and promptly got into heady arguments about monitor setup and other unrelated stuff. With twenty minutes left in this frustrating two-hour seminar, the audience finally called to SEE SOME EXAMPLES of what is a good reel. After sensing the audience's demeanor, he complied and showed four short reels from successful applicants to PDI. In a nutshell, the most successful showed excellence in either lighting, special FX, modeling, or animation (i.e. good walk cycles). Each of the reels revealed that his studio was not looking for producers of animation, "commercial" reels comprised of flying logos, technical projects or space ships. What this guy looks for is specific excellence, but not necessarily experience.

In all fairness, I was operating on little sleep but also believe the recruiter planned his seminar with a more intimate group in mind. He overlooked the first question any producer would ask: "Who is your audience." Later, I will review the dynamic "Preparing the Traditional Portfolio" seminar that was outstanding as this one was frustrating.

Other seminars for Wednesday included the opportunities, risks and rewards of Co-Productions presented by Nelvana, How to Set Up Your Own Studio by the Funbag animation company and the Ani-Legal Workshop which discussed copyright and protecting your work.

Thursday's seminars started with a storytelling session by noted Estonian animator Priit Parn. He offered his vision and advice on how to create and render your own ideas in animated form. His background in history, politics, art and music created a quirky and eclectic lecture that left the audience both amused and confused. An engaging and entertaining speaker, Prit's lecture was less about storytelling than him telling stories of production in his homeland and the trials an animator from Eastern Europe has these days. While those looking for a dynamic storytelling seminar, as "101 Dalmatians," were disappointed, Priit's adventure in animation land offered a great insight into the world of state-funded animation projects and creative mind expansion.

At the second Thursday seminar for this writer, "Getting Started, Funding Your Animation Work" was billed as a way of getting your work funded in both Canadian and international contexts. After the panel of Canadian funding agents was introduced, it became apparent that this seminar was designed for Canadians looking for Canadian money... so this writer slipped out the back door to "Animation and Hi-Tech." The course description talked about "paradigm shifts" and " merging creativity with new techniques," but was really a demo of Alias / Wavefront's new Maya product. After seeing scores of demos this summer at Siggraph, I bristled at the idea of someone trying to sell me on Maya. (No selling needed... it's a great product). After settling in, though, the seminar did go into great depth on tools and approaches that can be used no matter which applications you use. The technical director leading the demo was very knowledgeable and free with his ideas. His approach was that yes, this is cool software.. and look at how this can embellish scenes and help you create better animation. He gave credence to the people developing the stories making sure to recognize that good software cannot cover up a bad story.

Thursday afternoon, "The Future of

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Seminars (Baker) continued from page 7

Entertainment Delivery-Animation and the Internet" was a very well attended seminar. Very well prepared was speaker Steve Dryall of Metal Motion Productions whose enthusiasm and insights into Internet media production riveted the crowd to his outstanding presentation.

Along with providing inexpensive yet powerful internet resources, Steve was televising his presentation live over the net with a simple consumer video camera, Mac, and inexpensive capture card, letting anyone connected to the Net see the workshop. He was a perfect example how small, enthusiastic entrepreneurs can outshine even the major studios in technological expertise and creative content. Also, Steve was very generous with a twenty-page handout with WWW resources for needed equipment and content production. This seminar alone was worth the price of admission.

The last session of the day was "Meet the Masters- Estonia and Russia". This panel discussion feature several prominent animators from Estonia (Priit Parn, Janno Poldma, Mati Kutt and Rao Heidmats) and Russia (Igor Kovalyov and Alexei Karaev.) In addition to their artistic approaches to animation and thematic interest, these animators discussed working in their particular social, political and cultural environments. Being a boomer from the cold war, I found this discussion particularly poignant. Talking to fellow artist that worked behind the iron curtain at one time, I felt an incredible kinship to a group of people that my government had at one time told me were evil propagandists. Art, for once, had shown me it has no boundaries and can be used as a tool to bring humanity together. Along with amusing anecdotes about working with the communist bureaucrats whose concerns sounded much like our own corporate clients, the animators told of the difficult state of their art now that the government has no money to support them. This should be a rallying cry for our industry to help these dedicated animators.

The Friday morning seminar "Tooning in: The World of Cartoon Cable Channels," was hosted by The Cartoon Network's Linda Simenski and Canadian Teletoon's Madeleine Levesque as they reviewed the lives in the world of cartoon cable channels. This candid encounter addressed creative problems and possibilities and future directions of animation networks. This refreshing discussion between two executives in television helped demystify the world in which they live. Money was a concern for both producers, but well balanced with creative opportunity and a good dose of humanity. Both Linda and Madeleine were candid and open about their funding sources and problems and were very happy to share important information to an inquisitive audience.

Following "Tooning in:", came "New Tools of the Trade"... a seminar presented by Nelvana, Windlight Studios, and Silicon Graphics. In it, the presenters offered a working example on how a whole new genre of animation, the 3D cartoon is created. I honestly felt as if I were seeing something very new at its genesis. how a new series, Rolie Polie Olie, is produced in four separate places around the world using the Internet as a way to exchange data and improve financial efficiency. Though not the first multi-national production, Rolie Polie Olie is written and boarded in Toronto, motion captured by a Minneapolis company, blocked in France with final animation and rendered in Vietnam, and edited in Toronto for distribution by the Disney Channel in the United States. Using software tools such as Alias and Softimage, artists of different languages and cultures are using computer software as the common language to produce a new and innovative show. The presenters could barely contain their enthusiasm for their new media and graciously led people through a production process that will be a model for years to come. If you wanted to see the future of animation production, this workshop was not to be missed!

Saturday afternoon, I was going to see independent animator Bill Plympton's "I Married a Strange Person" but was disappointed when the theatre was filled to capacity. Reviewing my program, I decided to venture over to the "Preparing a Traditional Portfolio" thinking that it would be an OK thing, but not great. Boy was I wrong! This workshop, by the "Manager of Training and Development at Warner Bros. Feature Animation", Dave Master, offered advice on how best to assemble an impressive portfolio of your work. The presentation covered areas such as life drawing, animal studies, sketchbooks, and animation reels. Advice was also given on how to tailor your portfolio for the areas of background, layout, storyboard and animation computer animation and clean up. Not only a "how to", this was an in-depth insight into the minds of the animation industry. The speaker, both candid and frank, left no one without the insight that much like an Olympian, you will work your buns off to get to the top. However, he also left the impression that anyone with the dream, commitment and dedication can achieve the goal of working on a feature film. Part coach, cheerleader, taskmaster and favorite uncle, Dave Master enchanted the spellbound crowd with tales of success, dreams come true and unfulfilled hopes. His examples were concise and his advice poignant. Yet, I never felt that I was unworthy to be working for this goal. My only regret is that there wasn't someone like Dave telling me these things many years ago. Follow Dave's advice: Work hard, focus on what the studios want, and DRAW!

The last of the seminars I attended was "The making of a

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Prime Time Series". We heard about the genesis, productions and directions of Nelvana's new series, Bob and Margaret, Canada's first animated series for prime time television. The workshop included David Fine and Alison Snowden, director Jamie Whitney and Nelvana Representatives. David and Alison were the focus of the panel, and basically described what it was like to go from piloting a project as "Bob's Birthday" to the full scale production that it has become... perhaps even to someday eclipse "The Simpsons". The down to earth quality of the creators enamoured the crowd as they described the day to day process of putting on a full-scale show from start to finish. The producers of the show also provided day to day operational insights to how a show of this magnitude is created. After the lively panel discussion, we were treated to a full-length episode of "Bob and Margaret" and a wonderful buffet by its creators, Nelvana. A first rate evenfor those holding an Ani-plus pass, the traditional animator picnic was held at a nearby park on the sunny Friday afternoon. Sponsored by Warner Bros., delicious picnic foods with a substantial amount of beer and wine created a festive atmosphere for the two hundred in attendance. Transportation was provided with London style double decker buses through the picturesque city of Ottawa. The Pumpkin Carving contest was a highlight featuring a score of intricately carved orange creations. This event allowed for a homecoming for many of the artists who work worldwide in the industry. Everywhere "tour" jackets with Walt Disney, WB and ANTZ Logos warmed proud and happy bodies. Hollywood style networking was in force as people could mix where seminars and film showings did not allow such interaction. A wonderful event to break up a big day. The merry crowd returned to the Art Center refreshed for an evening of animation.

If one grew tired of the seminars being held, there were reviews and retrospectives. Topics included Animation from Norway, 40 Years of Estonian Animation, Forbidden Animation, and 30 Years of Swiss Animation among others. These offerings helped showcase areas that have had little International Exposure. I personally enjoyed a retrospective of a New York filmmaker Mary Ellen Bute whose abstract animated expressions were first displayed in Radio City Music Hall. In it, this author, who had previously thought Fantasia was a groundbreaking film, saw work that predated the Disney masterpiece by half a decade. The other notable seminar for this attendee was the "Canada: Mother of Computer Animation" seminar given by a noted producer. In it, we were given a comprehensive history of the last twenty-five years of computer animation as it developed in Canada. Dozens of short films and demo reels reminded us of how the industry grew steadily from simple line morphing animations to the applications of today.

Another facet to the festival was screenings of independent animators such as Bill Plymton and Paul Driessen. Anyone familiar with these artists were not only treated to hours of their outstanding work, but got to meet them in person during the festival. While such interaction and intimacy at other festivals is rare, the Ottawa Festival abounds in such experiences.

Saturday was "Kid's Day" hosted by Nickelodeon. In it, about 60 kids were treated to a day in the life of an animator. They were shown how animated films during morning seminars and given a tour of Funbag Studios of Ottawa.

Also of note was the Animation Trade fair. Located outside the main theatre at the National Arts Center, it was created to provide a vehicle for professional displays, promotions and demonstrations and to facilitate the recruitment of up and coming animation talent. Though small in comparison to a mega-circus like Siggraph, trade show participants included PDI, Pixar, Disney of Canada, Nelvana and Sheridan College. Anyone could get the opportunity to speak with recruiters and get honest feedback from them. A great chance to see the industry in action. Also, a number of hardware and software companies showed products ranging from motion-capture systems to 2D cel animation production applications.

One travels to an animation festival to see new innovative productions. The evening competitions provided two solid hours of first rate international efforts. The structure of the competition allows for independent animator entrance into an international venue that is unavailable on broadcast TV. While there was no lack of presence by the major studios, smaller studios and individuals were well represented. In a following installment, I will review a few of these outstanding works.

A welcoming letter from the Prime Minister of Canada, Jean Cheileire, describes the event succinctly.

"This important festival, dedicated to further development and strengthening the animation industry, is central to the quality of animation in North America and around the world.... This gathering provides you with an excellent opportunity to exchange views and discuss developments in your profession, while renewing old acquaintances and establishing new ones in an atmosphere of creative congeniality..."

Next Time: The Competition... or...Why We Came in the First Place

For more information on the Ottawa Festival contact www.awn/oiaf.com

- David Baker

SUMMER 2000

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SUMMER 2000

Animation Gets Flashy

by Randy Rockafellow

Delivery of animation over the web in large part is all about smaller file sizes. With advent of the Flash File format (.swf); this has given animation the ability to reach the sweet spot in overall file size by using vector graphics. Plus Flash can be used to create interactive graphics like a graphical interface, or choose your adventure style movie.

My intial experience with creating flash was brief. I had toyed around with Macromedia Flash 4.0, but hadn't pursued it any further. After seeing Stan Lee's "7th Portal", a Flash syle animated comic book; I began to look at flash a lot more seriously. I decided to spend some time surfing the web for other web sites creating high quality flash animations that would further inspire me. Read my listed net resources for flash animation sites to visit.

The flash animation that I quickly created resulted from an exchange of project ideas from ASIFA/Central member T.L. Champion. Her idea was penid in a comic book style and because of "7th Portal" I saw immediate flash potential. With Flash you can surplant text bubbles in favor of actual sound effects and dialogue. So speaking into my 8mm camcorder I recorded the dialogue. Then digitized that into laptop using my input audio jacks and the audio recorder program that comes with windows 98. The next steps were to import the .wav or .mp3 audio file into Flash 4.0 and start making my drawings. After adjusting my images along the timeline I published a Flash file that was ready to be dropped into an html page. See my resulting animation at www.asifa.org/animate.

As of this writing there are a number of tools to create your own flash animation files. To create and string togeher multilple flash files youill want to get either Macromedia's Flash 4.0 or the recently released Adobe Livemotion. Flash 4.0 is more powerful in its ability to create interactive experiences while Livemotion uses Adobe's familiar toolset to get users up and running quickly. They both work from the principle of drawing a series of two dimensional shapes or otherwise known as vector graphics. Flash files can also be created using a 3D animation program. A plug-in called Illustrate 4.1 allows 3D Studio max users render their animation out to a flash file. Two stand-alone 3D products are Vecta3D and Swift3D. Read more in-depth on the capabilities of these programs from their respective websites listed in the net resources below.

Net Resources:
StanLee.net
AtomFilms.com
Icebox.com
Shockwave.com
Nosepilot.com
Joecartoon.com
Wildbrain.com

World Internet Animation Celebration winners:
http://wiac.shockwave.com/pro

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Report From ZAGREB

by Deanna Morse

This was the first time I attended the ZAGREB International Film Festival, although I had a film screened there several years ago. This was their 14th festival, held in Zagreb, Croatia, June 21 through 25th. From my experience now, I have two pieces of advice for animators: 1) Enter your films in the Zagreb festival. 2) Go to Zagreb for the festival.

Prior to going, I had some concern about traveling to Croatia. On the American news, all we hear about are the bombing and the political difficulties. But, as a tourist in the Northern region of Croatia, this was not my experience at all.

I traveled with a friend, and we vacationed on the Istrian Peninsula for a week prior to the festival. We rented a car, and drove from the airport to the Adriatic sea, considered by many to be the most beautiful coastline in the world. Shortly after we picked this destination, the NY Times Travel Section touted "Get there before the crowds return!," considering the area has long been known to the Italian and German tourists. We stayed near the resort town of Rovinj, an egg shaped fortress island which is now connected to the mainland. Walking through the narrow cobblestone meandering streets, I felt like I had stepped back centuries in time. Of course, there are always the

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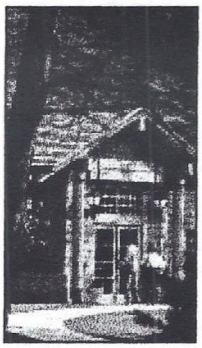

Letter from the Editor *by Jennifer Eldred*

Starting with the Fall edition I will be featuring a Members Spotlight section in the newsletter each quarter. In it I would like to include short tid-bits on all ASIFA/Central members. So drop me a line and let me know what you've been up to. Have you recently completed a project, schooling, or been given recognition for your work? If so, or if you have other news, please submit it to me at eldredj@usa.net. Contributing to such columns helps all members stay connected inbetween our annual conference, and I want to stress that ASIFA/Central is here for you year round. Plus personally, I want to know who you are, what you've been up to and how ASIFA/Central can feature you and your talent to our animation community.

If you would like to contribute to the column, please find the deadline for submition below.

Thanks to all the contributing writers who help keep ASIFA/Central members informed and connected throughout the year.

I look forward to hearing from you.

Jennifer Eldred

The deadline for the Fall Edition of Frame by Frame is October 1, 2000.

Letter from the President *by Randy Rockafellow*

It's the middle of the summer. A summer that has already seen plenty of animation films hit the big screen. I've seen *Dinosaur*, *Chicken Run*, and *Titan A.E.* Before the summers out I'll probably see the *X-men the Movie*. If you only see one animated film this summer see *Dinosaur*. Where *Phantom Menace* was all about eye-popping animation and effects; *Dinosaur* is all about the subtle less noticeable animated details. Which as an animator you watch them in pure delight and amazement.

For this newsletter I wrote about animation on a slightly smaller screen. I'm talking about animating for web using Flash. Read my article to learn about Flash sites of interest and the tools to start creating your own Flash animations.

On the what has your president done lately for ASIFA/Central front; I've secured our Domain name registration for the next five years. Wahoo! So ASIFA/Central will stay right at ASIFA.ORG.

Til next newsletter,

Randall Rockafellow

President, ASIFA/Central
rrockafellow2@juno.com

New Free Collectors News & Service Site

www.antiquecast.com is a new free collectors news and service site designed to help collectors and dealers keep abreast of the latest market trends in their field of interest.

Check out the real time price guide and enter the Flintstone's Animation Cel Contest on the site.

If you have a web page, add your free link to "Antique Row". Using the following html code:
href="http://www.antiquecast.com/index.html">antiquecast.com

Rei Kacinskas
rei@antiquecast.com

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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ASIFA/Central Conference:
April 27 - April 29, 2001

To contribute or volunteer contact:
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To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A on recycled paper.

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mo/wiac/
http://wiac.shockwave.com/promo/wiac/

Vecta3D
http://www.vecta3d.com

Macromedia Flash
http://www.macromedia.com/software/flash/

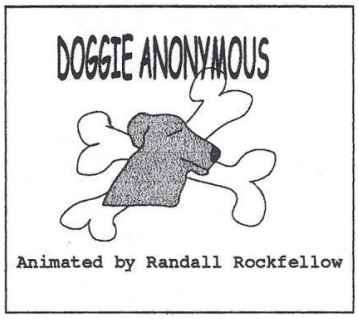
Adobe Livemotion
http://www.adobe.com/products/livemotion/main.html

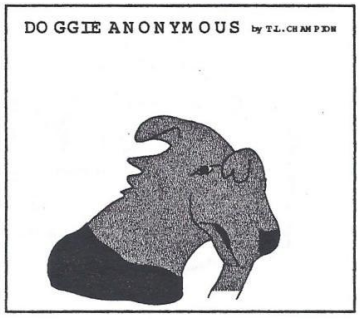
Electric Rain Swift 3D
http://www.swift3d.com/

ATOMFILMS Flash Beat Finalists
http://www.atomfilms.com/default.asp

Members email your flash animation creations to asifa@asifa.org and it will get showcased on our website.

Randy has been busy freelancing his animation talents. Before too long he'll be once again teaching a couple of intro to 3D animation courses at Center for Creative Studies in Detroit, MI. Contact him at rrockafellow2@juno.com





Zagrab (Morse) continued from 1

always the contemporary contrasts. For instance, many of the aged orange tiled roofs were decorated with satellite dishes. Nearby, in Pula, was a working amphitheater built in the first century, one of the best preserved in Europe. (Our guidebook described how the walls had witnessed all manners of horrors, from gladiator matches to Bryan Adams concerts...) The food was great: Italian inspired, with regional dishes. Traveling was easy. People were friendly. I heartily recommend this trip, and will be glad to offer more information to others considering this journey.

But, on to the Festival! Zagreb, considered the ideal city of the 19th century, is a perfect location for this festival. Full of museums, beautiful architecture, cultural landmarks, and a great old cemetery, it is laid out on a grid and is easy to negotiate. The festival hotel, The Intercontinental,was posh, and comfortable, with a lavish breakfast buffet and a swimming pool.

It was far more pricey than the rest of Croatia, but since the festival offers free housing and meals for filmmakers whose films are in competition, it was a luxurious gift to the filmmakers.

The festival was held in a modern auditorium which was five tram stops, or about a twenty minute walk, from the hotel. The big concert hall was nearly full, and the audience was lively and receptive. The programs started on time, and the projection was generally good, except that the video images were not as large as the film projection. There were competition programs, panorama showings, a special retrospective tribute and exhibit of Jan Svankmajer, and retrospectives of Indian, Israeli, Spanish and Croatian animated films. There was also a screening of films from the ASIFA Archives, in celebration of the 40th anniversary of ASIFA.

There was a filmmakers' picnic mid-week, which gave a chance for the filmmakers to connect with each other, eat some local fare, and do a little horseback riding. Unfortunately, it was miserably and unseasonably hot for the first few days of the festival, including the picnic day. But then the weather shifted, and it was back to normal for June. Later in the week, I spent several hours just walking around the city, enjoying the weather and appreciating the architecture. At each corner, there were surprising elements: the public buildings were impressive, with columns, gargoyles, statues, and on another block, there were beautiful Art Nouveau tiled houses. It was a fabulous city to explore on foot.

There were 586 films entered in this years' festival. Of that number, 55 were selected for Competition, and 37 for the Panorama. In my opinion, to have one film in ten selected - these are not bad odds. Watch for the Zagreb 2002 deadline. And if your film is selected, or even if it isn't, consider attending this important and longstanding European Animation festival!

The ZAGREB 2000 winners:
Grand Prize:
When the Day Breaks, Wendy Tilby and Amanda-Forbis, Canada
Best in Categories:
Festival/La Sagra, Roberto Catani, Italy
Whatever It Takes, Joanna Quinn, USA
At The End of the Earth, Konstantin Bronzit, France
Village of Idiots, Eugene Fedorenko and Rose Newlove, Canada
The Old Man and The Sea, Alexander Petrov, Canada
Ring of Fire, Andreas Hykade, Germany
The Periwig Maker, Steffen Shaffler, Germany

Deanna Morse is an animator and Professor at Grand Valley State University in Michigan.

Stressed Out Animation
by Charles Wilson

Animation: *Stressed*
Animator: *Charles Wilson*
Studio: *Smudge Animation*

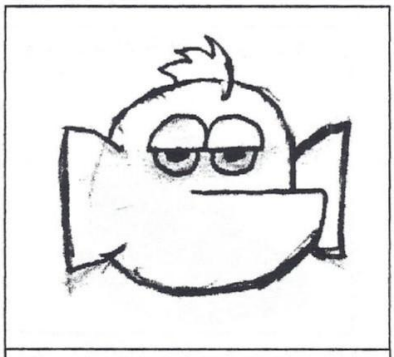
The Idea
Back in the days before Dilbert and the Far Side, office workers used to xerox and pass around full-page cartoons describing life in the rat race. My personal favorite was a fish swimming in a blender, screaming about how "he couldn't handle the stress!" Years later, when I was looking for a simple animation idea to help me learn the latest versions of Macromedia Flash and Director, I thought, eh, why not?

The Story
The final animation is a simple one-gag story. As I looked at expanding the idea from one picture into a full ninety-second animation, the cast had to grow from one fish into three fish. I decided that there would be two bored fish and only one stressed fish. The whole gag revolves around how the stressed fish awaits his impending doom while the two bored fish seem oblivious of the fact that they're in a blender.

During the animation, the shots never quite reveal the precarious predicament that all three fish are in. However, a relationship is drawn between the stressed fish and a clock on the wall. As the clock gets closer to 12 noon, the stressed fish gets more nervous. Finally, the clock strikes 12 and the stressed fish snaps. He screams then goes back to trembling. After he screams, the bored fish look at him, then they edge away from him to the opposite sides of the tank.

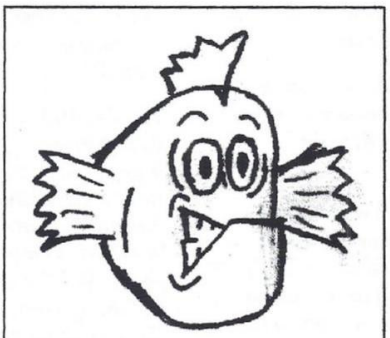
The final shots before the credits roll are of the three fish as we track out and see that they're swimming in a blender that is resting on a kitchen counter. After the credits roll, I finish the animation with one last poke at the fish. The two bored fish look off-screen and say "oh." The last shot is of a cat standing in front of the blender getting ready to hit the puree button. Cut to black.

Initial character sketches
Other than the fact that I added tail fins, the stressed fish hasnít changed much from the initial design.



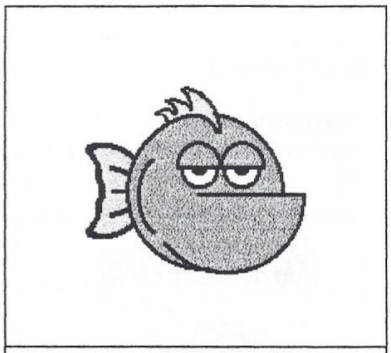
Character Concept Sketch: Bored Fish

However, I had to change the bored fish. When I designed him, he had two pectoral fins. Unfortunately, the pectoral fins just didn't look good. They ended up taking too much space on either side of the bored fish's body. And when I animated the fins, they ended up looking like big, floppy ears. The fin on the right side made it hard to see the gill and the fin on the left side looked like it was coming out of the fish's mouth. A command decision was made and the pectoral fins had to go.

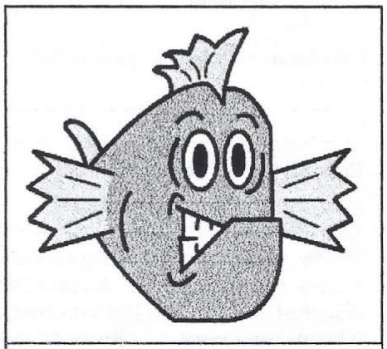


Character Concept Sketch: Stressed Fish

Final character designs
As you can see, the fish look a lot cleaner in the final images than they did in the initial sketches.



Final Character Design: Bored Fish



Final Character Design: Stressed Fish

In this animation, the fish need to be at different sizes, depending on the shot, so several more command decisions were made. If I had gone for detail and drawn or texture mapped scales on the fish, it would have created far too much noise and pixellation when enlarging or shrinking the character models. If I had tried to use too many colors, I might have run into color banding. By removing the pectoral fins, having no visible scales, and keeping the color scheme down to a couple of solid colors, the fish look clean and sharp no matter what resolution they are displayed at.

Where I'm at right now
At the time of this article, all the character models have been created, the soundtrack is finished, and the sets are being designed and modeled. According to my current timetable, I expect to have Stressed finished just in time to bring with me to this yearís Ottawa International

Stressed (Wilson) continued on 5

An Stressed Animation (Wilson) continued from 4

Animation Festival. If you see me at any of the Chez Ani functions, say "hi" and ask to see Stressed. If I don't have it done, then you can taunt me into finishing it (grin).

In our next newsletter, I'll be discussing my animation process as well as some things I learned about Flash and Director that made animating this story a lot easier.

Charles Wilson is an independent animator and the president/lead animator of Smudge Animation, located in Bath, Michigan. In 1997, Charles graduated from the Rochester Institute of Technology's Film/Video department where he earned a Master of Fine Arts degree in Computer Animation. Since then, he has worked as a web designer/programmer also doing freelance multimedia projects until the summer of 2000 when he created Smudge Animation. Stressed is his first animation created through Smudge Animation. He can be reached at Smudge_Anim@yahoo.com Smudge_Anim@yahoo.com and his work can be viewed at www.geocities.com/Smudge_Anim/.

Festival Revue & Worldart.com

I am writing to request show reels of animations for broadcast on both Festival Revue & Worldart.com TV which is currently under development and aims to broadcast 24 Hrs, 365 days a year.

Festival Revue was founded in 1998 and is the single largest addition to the Edinburgh Festival since its inception fifty-four years ago. One of its greatest achievements has been to extend the festival's founders 'ideal surroundings' to a global audience. In addition to the 1.1 million people who visited the Festival Revue stage, over 5 million people in 85 different countries visited its website. In 1999 Festival Revue attracted a further 1.5 million viewers when it broadcast live to a giant screen in London's Covent Garden Piazza. This year we are looking to expand to New York City.

What we are looking for
Festival Revue & Worldart.com are dedicated to broadcasting live content of the world's art festivals to art lovers across the globe. We are also looking for high quality works - short films, video art, footage from degree/fashion shows - material that will look visually stunning on giant video screens and the internet.

We are looking to you because Festival Revue & Worldart.com believe that the undiscovered and original talent of your students deserves greater exposure and that the Edinburgh Festival, renowned for it's innovation and quality, provides the perfect forum. But we can only achieve this with your help.

Primarily, we are looking for submissions in the form of a showreel (i.e. individual student works separated by your institutions logo) that we can broadcast live during the Edinburgh Festival and beyond. This will promote and recognise the importance of your institution in the continued development of the arts. However, individual pieces are acceptable for submission.

Specifications
Provided on broadcast quality format (preferably BETA SP, DVC or DVD but SVHS will also be accepted). All works must have Copyright clearance for any material used within the work that is not of their own making. All work should be submitted clearly labeled with name, address and contact number, together with a self-addressed envelope and a brief description of your work summarising its content.

All submissions should be sent to:
For further information contact in the first instance:-

FAO: Jasper Kynaston

Festival Revue festivalrevue@totalise.co.uk
PO Box 23332 fax no. 0131 248 2034
Edinburgh
EH3 8WU
SCOTLAND

This is a tremendous opportunity for your institution and students to participate in the world's largest arts broadcast. However, our request for submissions does not stop at this years broadcast. We will be looking for submissions throughout the year, so if you have any pieces of work in the future please send them to us.

Additionally, any work submitted will be considered for the Worldart.com TV broadcast, giving your work the possibility of further worldwide exposure.

Thanks for your assistance.

Ian Murray

Production/Operations Manager
Worldart.com Ltd.

Rocky Mountain College of Art & Design's New Animation Program

About Rocky Mountain College of Art & Design (RMCAD)
Location: Denver, Colorado
Founded: 1963 by Philip J. Steele.
Offers BFA degrees in the following: Graphic Design and Interactive Media, Illustration, Painting, Sculpture, Interior Design, and a new program in Animation.
Enrollment: Averages 400 students.
Emphasizes: Vision, creativity, innovation, leadership, conceptual thinking, and technical expertise. RMCAD is proud of its faculty of artists and designers who share their professional expertise with students.

Animation Program Mission Statement
There is only one truly interdisciplinary visual art that merges all the genres into one medium able to evolve in motion unbounded by time, reality or physical laws. It blends art, writing, storytelling, drawing, design, sculpture, acting, filmmaking, art direction and film directing into the wondrous art of "animation".

At the very core of the Animation Arts Department is our desire to balance the intellectual and the critical aspects of visual communication and art with professional production attitudes required in the real world.

Drawn animation - Artists explore the metamorphic powers of bringing to life the purest of lines or most alien of visions. Within a two-dimensional plane, they learn to inject meaning and purpose into evolving storytelling, thus communicating impressions aimed at inspiring the audience.

Stop motion - Students explore the exciting potential of injecting life into miniature worlds of their design and creation. While studying qualities of depth, texture, motion within space, evoking mood via light and shadow within the expanse of a dimensional model, animators bestow life onto their microcosms.

Clay animation - The world of clay, which merges the metamorphic skill of drawn animation with the spatial qualities of stop motion. Clay's pliability offers students a rare ability to enhance one's vision via a use of this metamorphic, sculptural, organic, textural and tactual animation medium. After working on their personal projects, students are teamed on group projects teaching collaboration, division of production responsibilities and ability to handle a wide range of professional, studio like tasks.

Computer animation - Primed, a student is ready to enter the digital realm of computer animation. "CGI" is the future and all artists owe themselves a digital experience. We strive to insure that this grand technology does not eclipse either concepts or creativity for computer animation must merge the creative, esthetic and mystical with the pragmatic and technical. Our expert faculty is proficient in both: the software and hardware as well as the art of computer animation. Their aim is to enable students to reach out beyond that which is obvious, limited or restricted by the physical reality.

We focus on the evolution of concept, synopses, storytelling, storyboarding, character and environments design, development of personality, acting, choreography, art and animation directing, and production. We insure that students learn to be conscientious about the ways they schedule, present and produce their assignments.

Ours is a multiple task. We offer a refuge for students avid to learn about their creativity, teach low and high-tech tools enabling them to bring ideas to life and balance artistic creativity with technology to evolve animation artists able to convey original ideas and handle all stages of the production processes.

Creative Lab

Within a three-year time span, RMCAD intends to develop "The Creative Lab" in conjunction with its new Animation program.

The "Creative Lab" is a unique concept merging the worlds of advanced art education with the innovative design atelier, encompassing an entire spectrum of communication, visual arts, and a production studio aimed at the development of original projects, programming and intellectual properties for at all forms of entertainment, television, theme park or game industries. By drawing upon the best of both worlds- the creative raw talent of young artists, shaped by RMCAD's undergraduate learning and its highly experienced faculty, comprised of the independent art practitioners, the "Creative Lab" merges the wild, fresh ideas of the new and eager to be tested with the battle tested experience, creative guidance and professionalism. This truly unique amalgamation is aimed at addressing diverse, innovative, educational, creative and production challenges of the ever-evolving entertainment and medium industries as well as the advancement of our college into an ever challenging and farther-reaching future.

The intent of a majority of RMCAD's undergraduate students is to develop the essential artistic, creative and technical skills which, expressed via sample reels of animations, will enable them to confidently face the outside employment market or, more importantly, be sought after by major studios allured by a unique balance of the artistic and practical qualities RMCAD develops. However, there are also those students who wish to use the undergraduate education only as a springboard for the advanced studies attainable via RMCAD's innovative "Creative Lab". There, such challenge seeking individuals are free to grow further, evolve and refine their artistic skills and creative visions by embarking on innovative, daring endeavors not easily attainable once on the outside. By offering auxiliary maturation time the Lab acts as a buffer, the go between the pure learning and experimental outgrowth attained via undergraduate education and the challenging, exacting realities of the awaiting world of the professional entertainment industry.

"Creative Lab" provides a professional, creative and production like studio environment offering all of the modern tools, technologies, production methodologies, creative guidance or direction for development and execution of innovative, ground breaking creative art, visual communication, traditional, drawing, experimental, stop motion or clay animation and all of the types of computer animation. While encompassing all of the art genres taught at RMCAD, it takes students to a higher, more advanced level subjecting the learned skills, both manual and intellectual, to a span of creative challenges posed by the context of such a realistic production environment.

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Fax: 666-6395
e-mail: EBakstCGI@aol.com

Icebox

Want your amazing flash animation to be seen by everybody? Send it to Icebox.

Icebox is an assembly of Hollywood's top writers, producers and animators that have partnered to create original animated shows for the Web.

Among the talent developing original shows for Icebox are the creators, writers, and executive producers of *The Simpsons*, *King of the Hill*, *The Critic*, *The X-Files*, *Party of Five*, *Seinfeld*, *Ren and Stimpy*, and *South Park: Bigger, Longer, Uncut*.

We showcase the best in Independent animation. Providing a venue for undiscovered creators to showcase submissions alongside Hollywood's best and get the attention their animations deserve.

Benefits include mass exposure, sharing a stage with Hollywood's top writers and producers, gaining free access to a variety of programs and services. The independents section provides a space for animators and viewers to share their knowledge of animation technologies, link to animation organizations, and discuss topics pertinent to them the entertainment community.

Talent scouts are among those growing increasingly attentive to stand-out submissions on the site. Some of Icebox's independent submitters attained representation and development deals shortly after having their animations featured on Icebox Independents.

So what gets posted? We are receptive to everything from the classic fable of a legendary hero's conquests to a short about a gun-totting, chicken-murdering, yet undeniably lovable Easter bunny. As long as the animations don't contain any hate or pornography, Icebox provides a home.

To check out the shows that Hollywood couldn't make and to learn more about the independent submission process, visit www.icebox.com.

10th Annual Animators Conference - Making it a DOOZY!

We are in the process of researching venues and planning a spectacular event for our **10th annual conference in 2002**. We need your input! Please email your survey results to Mary Lou Haynes before September 30, 2000. Please make as many copies as needed.

These are things I would like at 10th Annual Animators Conference & Retreat (Check all that apply)

AMENITIES
- __Outdoor Pool
- __Indoor Pool
- __Tennis courts
- __Golf course
- __Whirlpool
- __Restaturant (s)
- __Kitchenette(Fridge, MW, Stove)
- __Suite (e.g. separate bedroom and parlor/sitting area)
- __Airport Transportation
- __Biking
- __Walking trails
- __Horseback riding
- __Boating
- __Fitness Center/Gym
- __Spa (hair, nails, etc)
- __Massage

LOCATION
- ___Chicago Loop/Downtown
- ___Chicago Suburbs (remote resort)
- ___Illinois (remote resort)
- ___Michigan (city)
- ___Michigan (remote resort)
- ___Indiana (city)
- ___Indiana (remote resort)
- ___Nearby acces to Public transportation (Trains, Busses, etc)

LODGING - WOULD YOU SHARE A ROOM OR SUITE?
- ___yes (same sex)
- ___yes (Co-ed)
- ___no

Smoking preference:
- __smoker
- __non-smoking

Thanks for your support!

Mail to:
M.L. Haynes
PMB 324
3400 w 11th St
Chicago, IL 60655 USA

FALL 2000

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 2000

Exposing Yourself: It's All In the Timing

by Jim Middleton

One of the most intimidating challenges to face either as a writer or an animator is nothing more than a piece of pure white, plain, blank paper. Nothing can begin until you make that first mark. One of the means I find helpful in coming to grips with a project is to approach it indirectly, to toy with fussy details. To this end, I turn to the venerable exposure sheet.

Generally unnecessary if doing the "straight ahead" approach to animation, the exposure sheet is indispensable if you are doing anything involving lip-synch, musical timing, or pacing. It's one thing to animate a walk--it becomes much easier if referring to an exposure sheet tells you the cycle has to be completed in 82 frames. Similarly, endless repetition of a piece of music will automatically tune you to the necessary timing or make you absolutely sick of the tune--or both.

An exposure sheet is generally tied in with a storyboard. The storyboard serves as an outline. The exposure sheet fills in every little gap. This is because it represents every single frame of film or video that is being animated. For multiple cel animation, each layer of animation is given its own column. However, for this brief discussion, I will approach the exposure sheet from the viewpoint of the enthusiast, or student, working within the constraints of both limited time and money.

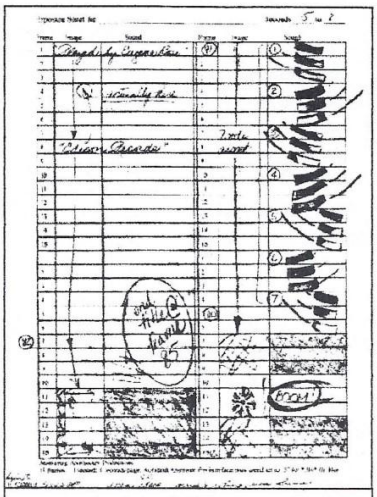

Figure 1

I have tried several varieties over the past years. Initially, I made a modification of the example given in Kit Laybourne's excellent reference, The *Animation Book* (the 1998 edition still available and published by Three Rivers Press, 201 East 50th Street, New York, NY 10022, $24.95; mine was from the earlier 1979 edition). I stayed with the basic format, first frame on top, running to the bottom. Keeping things as simple as possible, there were only a couple of rows to indicate sound and image, and of course a column to indicate the frame number (figure 1). With this approach, I was able to squeeze four seconds onto each page. For brief sequences this worked, but the difficulty in keeping track of the specific frames became a problem (I found that I could quickly lose count and drop several frames at inopportune places). I also found that the top to bottom

All In the Timing (Middleton) continued on 3

IMAX Cyberworld 3D

Reviewed by Charles Wilson

Honestly folks, while Cyberworld was a wonderful film, I could have lived without the Cyberworld Galleria segment where the hostess Phig (voiced by Jenna Elfman) introduced the animated segments while fighting computer bugs. I didnít feel that the film needed an animated vehicle to tie the segments together, especially one that became distracting after the first couple of minutes. Because this film was all about showcasing some truly intriguing technology, I would have been happy with simple titles, or even a Fantasia 2000 style live-action host to introduce the animations. While the concept was interesting at first, it was difficult to understand what Phig and the computer bugs were saying during their interludes. I found myself wishing for the next animated segment whenever Phig or the bugs came onscreen.

Well, now that I have stated the only thing that I didnít like about the movie, let us talk about what I did like. I truly loved the other animation clips and found myself wishing to see these short films in their entirety. I realize that these were older films, retooled following IMAX's specifications, but I loved watching them just the same. The stereoscopic imaging process left me at the edge of my seat during Flipbook, Krakken, and Tonight's Performance. These films had a good balance between rich backgrounds and lively characters. I found the 3D effect easier to see during the long shots of waterfalls and flying fortresses. But by far, the easiest

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Letter from the Editor *by Jennifer Eldred*

Members be sure to renew your ASIFA/Central membership. All 2000 memberships are up for renewal on December 31. The renewal application can be found on the back of this edition. Don't miss a beat, renew today! (Membership for 2001 starts on January 1 and continues till December 31, 2001.)

Plans are underway for the 2001 ASIFA/Central Conference and Retreat so be sure to mark your calendars for the Conference being held April 27 - April 29, 2001. If you would like to contribute, volunteer or apply to be a presenter at the Conference please contact the Conference Chair, Melissa Bouwman at asifa_central@hotmail.com See future Frame by Frames for Conference registration forms and agendas.

As we come to the end of another year, I would like to thank all of the contributing writers who help keep ASIFA/Central members informed and connected throughout the year. Keep those great articles coming!

Happy Holidays!
Jennifer Eldred

The deadline for the Winter 2001 Edition of Frame by Frame is January 15, 2001.

ASIFA Opens First Indian Chapter
by Michael Saltzman

(*October 16, 2000*) It was announced today that ASIFA Central in Zagreb, Croatia, the only internationally sanctioned organization for animation, will open a chapter in India. This new chapter will be located in the city of Trivandrum within the Indian state of Kerala, home of Toonz Animation India. The first meeting of ASIFA India will occur during The 2nd Annual Week With The Masters Animation Celebration, Toonz Animation India's high profile animation festival, held October 30 - November 3, 2000.

Heading up ASIFA's newest chapter is Bill Dennis, president and CEO of Toonz Animation India. Dennis comes to ASIFA's chapter with almost three decades of experience in the animation industry, having worked on such animated classics as, "The Lion King," "Beauty and the Beast," "Aladdin," and "The Little Mermaid."

The Indian chapter, which will be devoted to the encouragement and dissemination of film animation as an art and communication form, opens with 20 members. Tentatively, the new chapter's board includes; Bill Dennis as president, Suhael Merchant from Toonsense Studios as vice president, and Cathy Peza, Toonz Animation India's studio manager, as treasurer.

ASIFA, an organization for professional animators, has grown to over 1700 members in 55 countries during its 40-year history. The national chapters maintain the most immediate and direct contact with members, many, like the American regional groups, with their own monthly newsletters and screenings. ASIFA provides the linkage between all the chapters as well as a direct connection to International events such as animation festivals and seminars. For more information on ASIFA, refer to their website at http://asifa.net.

For more information on The Second Annual Week with The Masters please visit their website at www.toonzanimationindia.com

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d' Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/*Central* Volunteers and Project Leaders

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ASIFA/Central Conference:
April 27 - April 29, 2001

To contribute or volunteer contact:
Randy Rockafellow
E-mail: rrockafellow2@juno.com

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A on recycled paper.

All In the Timing (Middleton) continued from 1

approach was awkward. This led to the next version. This one concerned itself less with the number of seconds and drew instead on the number of frames. Each sheet is now able to hold 50 frames; in addition, I added a thumbnail box for each frame to allow for sketching in random notes on what should be going on with the synchronization. I also chose to arrange things left-to-right, to keep with the feel of "reading the soundtrack" on the exposure sheet. This format also allows me to consolidate a storyboard approach with the exposure sheet.

With this method, I am able to haul around a few sheets and sketch in ideas when time permits before settling down to a stack of animation paper or a computer terminal. Still, the most time consuming part of the project is the filling out of the sheet itself. Presently, I take the soundtrack and pump it into my wonderfully temperamental Autodesk Animator Studio (version 0.5, I believe, designed when Windows was still The Chicago Project), and play it bit by bit, generally in 10-15 frame increments, until I have the entire thing transcribed onto paper. Right now, the 2220 frames for "Good Garbage 2001" take up 45 pages and represent the better efforts of the La Scala Orchestra's recording of "Il Segreto di Suzanna" from 1921. This sounds substantial, but using my previous format without the advantage of the thumbnail

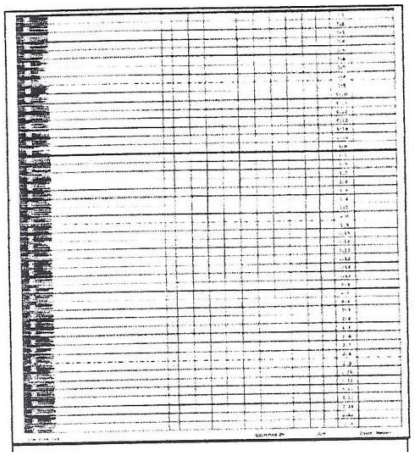


Figure 3

sketches would still take up 37 sheets, and the earlier still version, based on the classic format, would represent over 90 pages. When working on solo projects, it makes a difference.

Earlier, I mentioned the use of a computer. Granted, most of this activity has been supplanted in commercial studios with computer programming, and most of the newer 2D software integrates exposure sheets with their complete package (the CTP software being an excellent example). Stand-alone programs do exist for storyboard and timing, however. One recent example, "Board Master" (www.boardmastersoftware.com) from Canada, also markets itself as a means to assist presentations beyond those involving animation. While it may be of use in a commercial house setting, I found it fairly cumbersome for independent usage. Also, its exposure sheet printout was of the classic format, making for a ponderous print time without presenting any clear advantage for viewing the soundtrack. The demonstration file did have some nice touches and would probably work well as an alternative to a slide show for a production house; however, I think that many of its functions must already be available in completely-packaged animation software. Much of what it offered for presentation could be replicated with Power Point or Corel's Presentation software. The retail of $179 isn't too bad, and it is available online, but I am not sure if it's for everyone--the amount of time I spent scanning in images, converting to appropriate formats, tweaking *.wav files, and typing in comments (not to mention the crashes) could have been spent in actual animation. But then, it was less intimidating than that pure white, plain, blank paper! - *Jim Middletom*

IMAX (Wilson) continued from 1

characters to see in 3D were the ones who fit completely within the boundaries of the theatre's viewing screen. These characters (ranging from underwater seal-like critters to flying heads) jumped out into the visual space between the screen and myself while characters that intersected one of the boundaries lost their 3D effect. As some of the larger creatures and machines passed across the screen, they had a tendency to flicker into and out of 3D.

The animation segments themselves were produced by a variety of studios all around the world. The segments were as follows: Pacific Data Images showcased two joint effort films, Antz from DreamWorks/PDI, and the Simpsons from 20th Century Fox/PDI. Monkey Brain Sushi was from Sony Pictures Imageworks. Joe Fly and Sanchez was entered by Spans & Partner. Krakken came from Ex Machina and Liberation was from Pet Shot Boys Partnership/Eye Development. Finally there was Out of the Box created by RezN8, Flipbook from Inertia Pictures, and Tonight's Performance directed by Paul Sidlo. The Cyberworld Galleria segment was produced at IMAX using their SANDEE (Stereo Animation Drawing Device) system.

All of the older animations were re-rendered using the specifications set up by IMAX in order to get the appropriate camera angles necessary for converting the images into a format suitable for stereoscopic viewing. The conversion process was performed using IMAX Corporation's patent-pending 3D process and since the process was done on computers running Intel Pentium III processors, the microchip giant graciously helped IMAX Corporation fund this film.

For those of you who would like to learn more about this film and the SANDEE process that created it, there are two excellent articles in the October 2000 issues of Animation Magazine and Animation World Network's Animation World Magazine. IMAX also has a review of their SANDEE system on their website at http://www.imax.com/innovations/latest_devs/sandde.html.

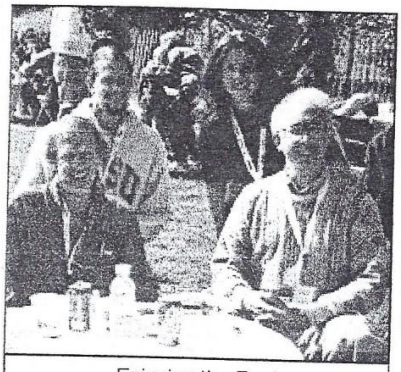
In the final analysis, I would recommend watching this film at least once, if for no other reason than saying "oo" and "ah" at the technology that made this film possible. IMAX is currently planning some joint ventures with PDI and Mainframe in the future, including a special release of PDI's Shrek. So if Cyberworld is any indication, IMAX is gearing up to take us on a wild ride in the not too distant future.

About the Author

Charles Wilson is an independent animator and the president/lead animator of Smudge Animation, located in Bath, Michigan. In 1997, Charles graduated from the Rochester Institute of Technology's Film/Video department where he earned a Master of Fine Arts degree in Computer Animation. Since then, he has worked as a web designer/programmer also doing freelance multimedia projects until the summer of 2000 when he created Smudge Animation. He can be reached at Smudge_Anim@yahoo.com and his work can be viewed at www.geocities.com/Smudge_Anim/

Ottawa: Bad Craziness
by Jim Middleton

The pumpkins were there, the animators were there, the Chez Ani was there, and the weather was mostly cooperative. So why did this festival have such a sour feel to it this time? The "Best of Show" was the German entry "Ring of Fire," a black and white orgiastic allegory with a literal bump and grind background of sexual imagry. Considering that "The Old Man and the Sea" was casually dismissed from the competition, it seemed like giving "Porky's" an Academy Award while tossing aside "Citizen Kane" because "everyone has seen it." Sexual imagry seemed to be a guaranteed way to obtain screen time as well, as if to further the stereotype that animators are mostly males who didn't get to date much in high school. One night's competition was bracketed by two films dealing with sexual abuse--"The Hat" was an eternal succession of images that included a little girl astride an enormous phallus, while "Daddy and I" brought a less-abstract presentation of a similar message from Korea. Even the excellent "Four Minutes" and "Crime and Punishment" couldn't shake the pall of the evening.

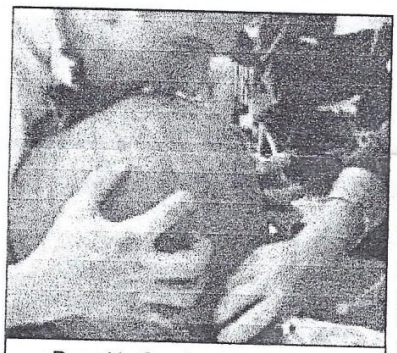

Enjoying the Fun!

Chris Robinson provided a message at the beginning of the festival's program that said "cradle elsewhere." He also introduced the evening's showings with some more-than-indelicate comments and gave the proceedings more the atmosphere of a bad frat party than a good animation festival. His intent was lost on most of the audience. Was it sarcasm? Was it an Andy Kaufman knock-off? Was there real booze in his hip flask? And why this venue to put on his show? (The "Spike and Mike" showing was already booked, after all.) This is especially sad in light of some of his fine essays that have appeared in various Animation publications and even in the festival program, where he also wrote, "I know when to tell lies that ring of truths." I wish he had chosen to do it somewhere else. It took the wonderful mimicry of David McCallum, as the "Voice of the Festival," to salvage one evening with his inspired reading of Shakespeare's 18th Sonnet, using the voices of Presidents Kennedy through Clinton.

Founation at Ottawa

Having vented thus, much of the festival remained noteworthy. The retrospectives were very fine, highlighted by the Computer panorama (with the latest innovation test from Pixar, this year being the feathers in "For The Birds;" however, "Bunny" and "Fishing" were the jaw-droppers for that show), a phenomenal tribute to jazz in animation (with an outrageous, and probably never to be televised "Tin Pan Alley Cats" by Clampett), and an overdue tribute to Paul Fierlinger. "Muratti and Sarotti: The History of German Animation" was a well-crafted documentary, if somewhat heavy on technique (I wanted to see more rather than hear about the films). The workshops on distribution and portfolios quickly became a Q and A about Why Aren't You Hiring meeeeeee? (hungry animators in their 20s, nervous animators in their 30s, frantic animators in their 40s...oh no! I'm passe!!) but the presentation on puppet animation from the production team that brought "The Periwig Maker" to the festival was great. One of the workshops was held in a room painted completely black, prompting one of the panelists to comment, "Welcome to our review of Austrian experimental cinema."

On a tourist note, I have to state that Ottawa remains one of the finest stops for a vacation. When it rains, umbrellas are everywhere and inexpensive, the National Gallery is still FREE FREE FREE and the presence of a bikini store in the Eaton mall seems almost like wishful thinking. And how many cel phones can one group of people have? And what is it with Exhaust Industrial Strength jeans? Do you want that logo on your derrier? And where can I find a "I ! my Lithium" T-shirt?


Pumpkin Craving Ottawa Style!

And, finally, at the Cafe Supreme, it took the coordinated efforts of three people--an off-duty manager, a woman assistant manager, and a trainee--to make a mocha for me. The young man who had taken my order had forgotten what I ordered by the time he went to ring it up, and then he had to refer to the register twice as he tried to make change for me (it was $3, I had given him a ten). He looked at me with the eyes of a lost puppy and said, "I'm sorry about this. I am really very stupid."

You don't get sincerity like that in the United States.

- *Jim Middleton*

Calendar for Show:
Independent Voices: The Art of Animation

Independent Voices: The Art of Animation
An exhibit of animated films and animation artwork featuring five American independent animation artists.

February 26 - March 30th, 2001 in the Art Gallery at Louis Armstrong Performing Arts Center Grand Valley State University, Allendale Campus

Overview of dates:
February 26, 5-7 p.m. Gallery, opening reception
February 27, 10 - 11:30 am, 174 LSH: Karen Aqua screens her work
February 27, 1-3 p.m., 114 HRY: Karen Aqua meets with students
March 15, 1-3 p.m., Gallery: Faith Hubley speaking to students
March 15 & 16, 7:30 p.m., UICA: Faith Hubley, film screening and Q&A
March 17, 7 p.m. & 9 p.m., UICA Faith Hubley film screening
March 29, 5 p.m., Gallery: Gallery talk led by Deanna Morse
March 30, Show closes

Gallery hours:
Monday through Friday 10-5, Thursday 10-7
Tel. 616-895-2564 (The gallery will be closed the week of March 5-9th during spring break.)

Featured artist/animators:
Karen Aqua John Canemaker
Joan Gratz Faith Hubley Deanna Morse

Opening reception:
February 26th, 2001, 5-7 p.m.

Karen Aqua, guest artist
On campus Tuesday, February 27th.
Screening and discussing her films February 27th, 10 - 11:30 am, 174 LSH. Meeting with animation students February 27th, 1-3 p.m., 114 HRY.

Faith Hubley, guest artist
On campus March 15th, 1-3 p.m.
Speaking to students in the Art Gallery. Faith Hubley screens her films at the UICA, March 15-17. Urban Institute for Contemporary Arts, 41 Sheldon Blvd. SE
Grand Rapids, MI. 49503. Tel. 616 454-7000.

Thursday, March 15th 7:30 screening, followed by Q & A with Faith Friday, March 16th, 7:30 screening, followed by Q & A with Faith Saturday, March 17th, Film screenings 7 and 9 p.m.

Joan Gratz
Joan Gratz will be a juror at the Ann Arbor Film Festival, Michigan Theater, Ann Arbor, Michigan, March 13-18th. Joan will screen her work during the festival. Tel. 734-995-5356

Deanna Morse
Deanna Morse will lead a Gallery talk on Thursday March 29 at 5 p.m. (in the Gallery)

Be a Presenter at the 2001 ASIFA/Central Animator's Retreat

Call for Presenters:
Looking for a Good Time?

Interested in rubbing elbows with some of the finest folks the midwest animation community has to offer?

Want to attend the 2001 conference and not have to pay for your registration, PLUS see your name on an attractive certificate?

BE A PRESENTER for the 2001 ASIFA CENTRAL ANIMATOR'S RETREAT!

Your responsibilities would include:
30 to 60 minute presentation (Q&A time included).
Supplying a written bio for the conference brochure.
Providing for your own transportation to the conference site and possibly housing at or near the lodge.

What you get in return:
A weekend of **FUN**! Animation Screenings, Hands on activities, Networking, Intellectually stimulating conversations that get those creative juices flowing, Miles of hiking trails to waterfalls and beautiful scenic overlooks, Campfires, Hot Tub...You get the idea.

Exposure to a great group of people! The folks that attend the retreat are supportive, friendly, and want to hear what you have to say. The retreat is generally a smaller venue, so if crowds are not your scene, you're safe with us!

This year the retreat takes place April 27 - 29, 2001. Mark those dates on your calendar!

If you would like more information please call Melissa Bouwman at (616) 813-5211 or e-mail her at asifa_central@hotmail.com.

If you would like to propose a presentation, send your proposal (topic you wish to present, how much time you will need, A/V requirements, bio, etc.) to:

Melissa Bouwman
121 Madison SE #7
Grand Rapids, MI 49503

Stressed Out Animation Part II

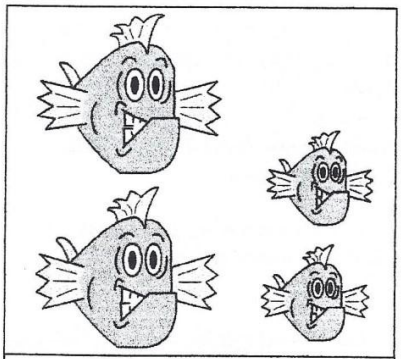
by Charles Wilson

Authors's Note: My animation studio is centered on a PC-based computer system. While all my pre-production work (storyboards & model sheets) are done with pencil and paper, everything else is done in computer. Over the past few years, I've refined the process that I use for producing animated shorts. The process is composed of six stages: modeling, set-design, animation, sound recording & layering, image touch-up, and editing & video output.

The Animation Process

1. Modeling

All characters were modeled using Macromedia Flash. This decision was made so that the characters could be resized and still maintain a high level of resolution. I would have had Stress finished back in March except I was trying to figure out a solution to my modeling problem. In Macromedia Director, when bitmaps are resized there also can come a loss in resolution. Color banding occurs, as does improperly sized features. Since Flash is vector-based, I could resize the characters as much as I wanted content in the knowledge that the fish would look just as good in the small poses as the large.



Stressed fish in different sizes & poses

Once I had the characters resized, I exported them as a bitmap image. The bitmaps were then imported into Director and the individual characters were separated into individual cast members.

I also modeled and animated the clock's poses in Photoshop. Using Photoshopís lighting filters, I was able to create a 3-D-looking clock. Then, using layers and the lighting filters, hands were added in each position including the anticipation and follow-through positions. So when I was finished, I had one file with every pose. These individual poses were then exported into separate bitmaps and imported into Director just like the fish models.

2. Animation

Once I had all the fish and clock bitmaps in each pose, I assembled the character animation. Moving body parts were animated by creating multiple copies of the body part in each pose. Take for example, the bored fish's eyes blinking. I created several sets of eyes and modified each set slightly so that they were in the correct poses to blink shut and then open again.

After creating all the moving body parts, I placed them in the appropriate location for each pose. Using this limited style of animation, I didn't have to recreate the entire fish for each action, only the parts that moved.

The character movement was then tested in each scene using Director's animation playback controls. If the motion didnít work, it was recreated. All the motion was tested and completed for every scene before I created the background and props.

3. Set design

Once the character animation was finished, I built the backgrounds and props and placed them into the appropriate scenes. In my animation process, I'm still toying with where set design belongs. Sometimes I want to build the sets first just to get an idea of scale. Other times I want to jump right into the animation and start working with motion. Since I already had an idea of what size the characters needed to be, I left set design until the end.

Each background would be created and layered behind the moving characters until all twenty-two scenes were finished. Since all the assembling and motion tests were done in Director, I used Director's paint tools to build most of the sets: the wallpaper, the tiled counter, the blender, etc.

Finally, the motion was tested once again as a completed scene. And, if it worked, then the scene was exported as sequential bitmaps.

4. Image touch-up

Due to a problem in either Adobe Premiere or Macromedia Director, Premiere cannot import bitmaps that were exported from Director. No problem there, Jasc Paint Shop Pro to the rescue! Using PSP's batch conversion option, I converted all the bitmaps from Windows BMP files to TIFF files which were then imported into Premiere. I also used this opportunity to touch up any image that picked up artifacts during the export and conversion process. Thankfully, there weren't many since I ended up with over one thousand images.

5. Sound Recording & Layering

When I build the animatic during the pre-production phase, all sounds are recorded using Sound Forge and then layered in Premiere. So what I end up with is my storyboard images synchronized with my soundtrack. This is key, because when I start importing the images and building the animation in Premiere, I visually line up the sequenced images with the appropriate storyboard scene in the animatic.

6. Editing & Video Output

Once the bitmaps are synchronized with the layered sound files that compose the soundtrack, I compile the movie into an AVI file. Then the animation is viewed, edited, re-compiled and reviewed until I get it right. What I'm looking for is timing issues. Does the scene flow fast enough into the next scene? Does the scene need to be cut shorter? Does the sound remain

Stressed (Wilson) continued on 7

Call for Sponsors

Corporate Sponsors sought for the 9th Annual Conference & Retreat

The annual Midwest Animator's Conference and Retreat could benefit from financial support. We would like to be able to offer a paid housing package to presenters, and would like to find sponsors for the Saturday afternoon picnic.

Donors will receive acknowlegement in all promotional materials, as well as complimentary registration at the conference. All donations to ASIFA/Central are tax deductible.

Please contact:
Melissa Bouwman at
(616) 813-5211, or
1-877-702-8601 ext.4510,
or via e-mail:
asifa_central@hotmail.com

Stresses (Wilson) continued from 6

synchronized with the action? All these questions and more go into my thinking as I watch the movie over and over again until I'm satisfied with the final animation.

Finally, after the film is edited, I review it at several resolutions. I usually go for 640x480 for video output and 200x150 for Internet viewing. Once I was satisfied that the film was finished, I recorded it to video and downloaded it to my website.

Wrap-up

In my next article about Stress, I will be talking about how the film worked out. Between now and the next issue of Frame-by-Frame, I will have had the opportunity to show Stress to an audience as well as see it on a large screen. My final article will discuss audience reaction, what worked, what didn't, and what I will do differently on my next film.

- *Charles Wilson*

Dear ASIFA Central Members:

Now that I am settled in at the University of Tennessee, I am working with a local film festival called Valley Fest. We would really like to receive some animated works if you are interested in submitting.

Submission instructions are at:
http://www.valleyfest.com/
Happy Animating!

Ed Counts

INTERNET WORLD MEDIA & ENTERTAINMENT FESTIVAL (ME FESTIVAL) CALL FOR SHORT FILM AND MEDIA ENTRIES FOR INAUGURAL ON-LINE COMPETITION.

Hollywood, CA Penton Media's Internet World's Media & Entertainment Festival (ME Festival) seeks short live-action films, animation, web commercials, web series, experimental works, under 15 minutes in length, for inaugural on-line competition. Winners will be announced March 13, 2001, during the two-day Internet World D2ME Spring Conference, at the Regal Biltmore Hotel in Los Angeles.

Joy A. Kennelly is the Event Producer for the ME Festival which will debut selections LIVE on-line February 7th running through March 16th at www.internetworldmefestival.com.

Viewers, who log on, can vote for an Audience Award of their favorite short. StreamSearch, "The Remote Control of the Web", (www.ss.com) is responsible for the on-line production and distribution.

Filmmakers will vie for five prizes that include cash and all-expense paid trips to national and international Internet World 2001 conference sites.

Entry fees and deadlines are $40 by November 4; $60 by November 15; and $75 by 5pm on December 4. Forms and guidelines are available by calling the ME Festival hotline at 310 558-6691 or reviewing the web-site, www.pentonevents.com/internetworldspring.

For additional information contact:
Marcia N. Groff (Event Publicist) 310/855-0498
Joy A. Kennelly (Event Producer) 310/558-6691
Molly Molloy (Streamsearch Publicist) 310/315-1808

Member News:

In December, Deanna Morse will travel to Korea to be a juror at PISAF 2000: Puchon International Student Animated Film Festival.

You can read about the festival at http://www.pisaf.or.kr

Information on the jury is at:
http://www.pisaf.or.kr/ehc4.htm

ASIFA.net

A new stART animation on ASIFA.net was created by ASIFA/central treasurer Deanna Morse, who is also a Professor in the School of Communications at Grand Valley State University, Michigan.

You can see her animated Phenakistoscope in action at: www.asifa.net. You can read about her at:http://asifa.net/+/morse/index.html

ASIFA.net has started a new service for international members - offering free webpages for members.

You can read about it at http://asifa.net/freepages/index.html.

If you are interested in being a stART animator (providing an animated gif to go on the front of the webpage), please contact the editor, Thomas Renoldner. editor@asifa.net

SPRING 2001

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 2001

My Day at the House of Mouse

by Charles Wilson

Whenever I tell people that I do animation, invariably the first question I hear is: "Have you ever been to Walt Disney World?" At which point I go into my diatribe about how I've never been to Disney, yes I'm sure it's a nice place, and no I have absolutely no desire to visit (what can I say, large crowds of happy people freak me out). But when people get insistent with me about the House of Mouse, I break down and mumble something about how it would be nice to attend one of those special "Behind the Scenes" animation tours where you get to do animation and talk to the animators. This is usually enough to placate the proponents of Disney.

Well, it finally happened. I had to go to a business conference in Disney World, Orlando. Even though it was a full week at the conference, I factored in a couple of hours to take the tour and was I glad that I did.

There are actually two animation tours: one that's open to the public and another where you have to sign up ahead of time. I went on both.

The first tour was the "Behind the Scenes" tour. It's a three hour tour--offered twice per week--that you have to schedule before you show up at the parks due to a limited number of spaces. We arrived right when the Disney/MGM Studios park opened and were whisked through security by our tour guide. The entire setup was designed to make us feel as though we were back in the 1930's and applying for an ink-and-paint job working on Disney's new feature film 'Snow White.' First, we were given a simple animation test that consisted of drawing a quick, two-page flipbook. Next, we were escorted around the park where we stopped at major milestones in Walt Disney's early career that have been recreated

House of Mouse (Wilson) continued on 7

Fantasia on DVD

by Jim Middleton

"Fantasia" has gone through a variety of transformations since it first appeared in 1940. After a disappointing road show run in larger cities, it was slashed by RKO to under 90 minutes for general distribution. The resulting version was a complete mystery to the huddled masses yearning for escapism from World War II and it pretty much vanished, and with it, Walt Disney's interest in pushing animation to a higher level of art.

The 60s brought an audience for its bright colors and interpreted drug references (it is doubtful that the animators who worked on the mushrooms in the Nutcracker sequence had that in mind), but by then the usual problems associated with film became evident. The spliced and diced "Fantasia" excerpted on

Fantasia (Middleton) continued on 4

Inside this Issue

ASIFA/Central Board Meeting
Letter from the President
and more ...

Letter from the Editor *by Jennifer Eldred*

Another successful conference and retreat has come and gone. Congrats go out to Melissa Bouwman who did a **great job** of coordinating this years' event. Once again it was good friends, great animators, wonderful weather and barbeque!

Next year's ASIFA/Central Conference and Retreat is the 10th Annual and will be held from April 26-28, 2002. Additional information on the 2002 Confernce will be published in this and future newsletters. Mary Lou Haynes and Dave Daruzska return to Chair the 2002 Conference. Plans are underway. If you would like to help out, be a presenter or volunteer, please contact Mary Lou at morgpk@aol.com.

If you are interested in submitting an article for the Summer 2001 edition the deadline is July 15.

Jennifer Eldred

The deadline for the Summer 2001 Edition of Frame by Frame is July 15, 2001.

Animation Scholarship Available

Applications are now available for next school year's International Helen Victoria Haynes World Peace Scholarship.

Each year, the Haynes Storyboard & Animation Scholarship program awards a $1,000 grant to one qualified student attending an accredited college or university by sponsoring a Storyboard Competition.

The money, contributed by the family & friends of the late Helen Victoria Haynes - former bilingual teacher, musician and church activist - defrays the cost of producing an animated PSA based on the theme 'How We Can Achieve World Peace'.

College students anywhere in the world are eligible. The deadline for applying with a Storyboard is **March 15, 2002.**

Winner will be announced in April. Winner is required to complete the PSA for screening at the 11th Annual Midwest Animators Conference in April 2003.

For an application with rules, send an email containing your postal address to: Program Director, HVH World Peace Storyboard & Animation Scholarship Competition morgpk@aol.com

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d' Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/Central Volunteers and Project Leaders

Newsletter Designer/Editor & Vice President
Jennifer Eldred, eldredj@usa.net

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Reel Coordinator
Jim Schaub, jimschaub@aol.com

Conference Chair 2002
StoryBoard Contest
Mary Lou Haynes, morgpk@aol.com

Conference Co-Chair 2002
Dave Daruszka

Web site:
http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 26 - April 28, 2002

To contribute or volunteer contact:
Randy Rockafellow
E-mail: rrockafellow2@juno.com

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A on recycled paper.

ASIFA in Annecy

All ASIFA members and prospective members are invited to attend and take an active role in the worldwide animation community. One of our tasks is to improve the communication between ASIFA Groups and ASIFA Board, the local chapters from US Northwest and Switzerland are preparing short presentations of their activities.

Topics to be addressed include objectives of the new board and updates on ASIFA projects, followed by a question and answer session and open networking time to greet old animation friends and meet new ones.

ASIFA Animation Art Auction

During the festival, the ASIFA booth will hold a silent auction of original animation art works from famous animators, including Bill Plympton (MUTANT ALIENS, in competion), Wendy Tilby and Amanda Forbis (WHEN THE DAY BREAKS, Annecy grand prix 1999), Georges Schwizgebel (past Annecy juror and exhibition artist), Don Hertzfeldt(REJECTED, in panorama and Oscar nominee) and other brilliant animators.

All proceeds will go toward the ASIFA production fund to finance new animation collaborations by ASIFA members. Please come to the ASIFA booth and make a bid on your favorite piece of art! Animators, if you are interested in making a donation of your artwork for future online and festival auctions, please speak to someone in the booth or contact jacksonhall@asifa.net The ASIFA Booth is located at the entrance of the room Eugene Verdun and will be open from 9 a.m. to 7 p.m.

New edition of ASIFA News

At ANNECY 2001 Chris Robinson, the new editor of our printed magazine ASIFA NEWS will bring a package of the latest edition. It will be available at the ASIFA Booth.

Content:

* Letter from the new President by Abi Feijo
ASIFA's perspectives for the next 3 years

* In Brief
News from ASIFA chapters

* Peeling Limes: Various Persons Named Priit by Chris Robinson
Article about the famous Estonian animator

* The State of Independent Animation by Pierre HÈbert Analysis of contemporary tendencies

* Remembering Alison De Vere by Kayla Parker
In memoriam of the great artist from UK

* Upcoming Festivals
Festival Calendar for the next months

WEB PAGES FOR ASIFA MEMBERS

International ASIFA Members can have a link to ASIFA.NET or 10 MB free web-space for an initial fee of US$ 10

The ASIFA.NET homepage was up-dated on 1st and 21st May 2001, putting the ASIFA Member Pages and ASIFA Groups pages more in front.
<http://asifa.net>

Check it out.

Thomas Renoldner
Editor ASIFA.NET

Fantasia (Middleton) continued from 1

"The Wonderful World of Color/Disney" was hardly the movie of a generation before. Adding to the problem was an 80's reissue with a re-recorded soundtrack that, even with updated stereo sound, lacked the enthusiasm of the original deteriorating master recordings by Stokowski's Philadelphia Orchestra.

A 1991 "limited edition" on video was able to reconstruct the original music from the multiple channel recordings of the late 1930s; the images were restored from the master prints and the package made for a nice Christmas release.

With DVD, however, we are able to go even beyond the limitations of videotape and present far more material in a more convenient format. As a result, the newest issue of "Fantasia" and, with it, the documentary disk of "Fantasia Legacy" allows for a detailed study of this flawed masterpiece of animation from the Disney studios.

First of all, it reintroduces us to the "road show" version of "Fantasia," a lumbering beast that ran over 2 hours on its initial release. The discovery of the complete negative of Deems Taylor chatting away (so well parodied by Elmer Fudd in "Corny Concerto") came without the complete soundtrack, so a contemporary "voice actor" was employed to lip synch the narrative. Not that this adds a whole lot, since much of Taylor's presence was over-explaining the animation about to follow, but the restoration does provide a few interesting moments, as when the orchestra has problems with its tubular bells or when it bursts into applause after Mickey's performance in The Sorcerer's Apprentice.

Secondly, it gives a lot more credit to others whose conception art made several of the sequences possible. Oskar Fischinger, more often brushed aside in the traditional studio histories, not only gets a lot more credit (most likely due to the involvement of animator and historian John Canemaker) for his ideas in the Toccata and Fugue, but an excerpt of his "version" is presented from the extensive storyboard sketches he created (and, further, the DVD offers nearly the entire collection of storyboard images to study). Kay Nielsen's work and contribution is also extensively credited, especially for the layouts on 'Night on Bald Mountain'. In fact, each sequence has with it a complete library of development studies, test skeches, and rejected concepts.

Having the relative entirety of "Fantasia" available to watch and study also allows us the luxury of playing armchair quarterback with the film. The 'Pastorale' sequence, while a few seconds longer than even the 1991 video release, is still carefully cropped to eliminate the politically incorrect Black cupids (suddenly the image becomes very, very grainy); even with that, I feel it emerges as the least accomplished and most rushed-appearing portion of the film. Technical errors in the camerawork mar otherwise good shots, and at one point, the little winged horses fail to maintain the same color within the same shot. Ward Kimball, set to work on this sequence, stated he had disliked the experience since he would rather have been assigned to 'Dance of the Hours'. Unfortunately, that attitude shows in the final result. While what remains has several nice touches, its lackluster style (especially when compared to what preceeds and follows) saps the film of a lot of energy during its last half.

That much having been said, the "Fantasia" box set is a great way to utterly kill an entire weekend (with the multiple soundtracks and audio commentaries, I clocked in nearly 17 hours among the three disks). With the enhanced images, sound, and capacity for frame-by-frame study available in DVD technology, it was a valuable learning experience. And the dancing mushrooms are still cute.

– *Jim Middleton*
...hiding out at The Animating Apothecary
PO Box 1325 Battle Creek MI 49016
evolving website at
http://homestead.juno.com/jimmiddleton

ASIFA/Central Board Meeting 2001 *by Randy Rockafellow*

The annual board meeting was held Saturday April 28th, 2001 during our yearly members' retreat at Starved Rock Lodge. Here is a summary of the board meeting activities.

ASIFA/Central Volunteer Project Leaders gave reports on their activities as follows:

Deanna Morse gave a report on the treasury. We are about where we were a year ago, maybe a little lower. We still have a bank balance that supports our activities.

Randy Rockafellow gave a report on membership. Tom Brierton stepped down as Membership Coordinator and Randy Rockafellow took over membership responsibility.

Melissa Bouwman gave a report on the 2001 Annual Midwest Animators' Conference & Retreat. Overall she said things went pretty smoothly. Thanks goes out to Jim Middleton for providing our door prizes and lending his character design for ASIFA/Central material.

Jennifer Eldred, newsletter editor and vice-president, reported on her work in compiling and editing our quarterly newsletter "Frame by Frame." She invites anyone who wants to write articles or submit content to send or email the material to her at eldredj@usa.net

Randy Rockafellow, gave an overview of the activities with the web site. The web site has had many quiet content updates to the members, festival, and school directories.

New Business:
Dave Baker discussed his work on bringing an International Animation Festival to Kalamazoo, Michigan. He encouraged ASIFA/Central to help spread the word and let animators' know it is scheduled to happen the week May 11-17, 2002. Dave mentioned the possiblity of getting discounts for ASIFA/Central members and maybe a booth for our organization.

Randy Rockafellow announced some possibilites regarding updating and possibly moving the web site. The need to have the web site redesigned was also discussed. Getting students to take on the work was offered as a suggestion. A company offering the ability to add a database backend to the site had approached Randy. Which subsequently has proved to be too expensive a process for the organization to undergo. A panel was created to further discuss the future development and direction of the site. Deanna Morse, Jennifer Eldred, and Jim Middleton all volunteered to be part of the discussion.

Dave Daruska and Mary Lou Haynes made their pitch to move next year's conference closer to Chicago. What they presented was a spot at the Doubletree Guest Suites. Which promises more conference space, nearby shopping, nearby hiking trails, 2 pools and 2 jacuzis. Pretty much everything we've enjoyed about Starved Rock and then some. All for very comparable prices to what we spend at Starved Rock Lodge. The overwhelming positives had everyone on the board in agreement to move the 2002 Conference & Retreat to the Doubletree Suites.

The meeting was adjourned, and we headed off to the outdoor patio to enjoy our sunshine filled BBQ luncheon. During which Jim Middleton's door prizes were raffled off.

Our 10th Annual Midwest Animators Conference is scheduled for Friday Apr 26 - Sunday Apr 28, 2002 at the DoubleTree Guest Suites Downers Grove, Illinois. Everyone mark this date on your calendar then book your housing by calling: 1-800-222-8733.

See you there!

10th Annual Midwest Animators Conference

Friday Apr 26 - Sunday Apr 28, 2002

IMPORTANT REGISTRATION DATES
EARLY BIRD: Until Jan 1, 2002
ADVANCE: Jan 2 - Apr 1, 2002
LATE: Apr 26 -27, 2002

REGISTER NOW TO ENSURE YOUR SEAT!
ANIMATION CONFERENCE BROCHURE, REGISTRATION & CANCELLATION INFO, SCHEDULE, ALTERNATE LODGING LIST
Contact: Mary Lou Haynes
e-mail: morgpk@aol.com
SUBJECT: "10th Annual Animators Conference 2002"

FAX/WRITE US
Indicate "10th Annual Animators Conference 2002" or "Int'l Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition"
Fax: 1-508-445-5924
Post: Send SASE to:
M. L. Haynes
PMB 324
3400 W. 111th Street
Chicago, IL. USA 60655

LODGING
DoubleTree Guest Suites, near I-355 & I-88, is near Morton Arboretum & Forest Preserves!
Accessible from both Chicago airports (O'Hare & Midway)! Please Request 'ASIFA / Central - Midwest Animators Conference'. Lodging fees are payable to DoubleTree Guest Suites.

RATES: $99. per night, Single / Double / Triple occupancy. $109. per night, Quadruple occupancy.
Suites: 2 Rooms, Kitchenette, 2 TVs, Sony Playstation, Data Port/Internet Access, Hair dryer!
Amenities: 2 Pools, Jacuzzis, Saunas, Fitness Center, Lounge, Restaurants, Local Shuttle, Parking, more!

Hotel: DoubleTree Guest Suites at Esplanade Conference & Fitness Center
Address: 2111 Butterfield Road,
Downers Grove, IL. USA 60515
Hotel Phone: 630 - 971 - 2000
Central Reservations: 1-800-222-8733
Fax: 1-630-971-1168
Web site: www.doubletree.com

Letter from the President

Another successfully relaxing, informative, inspiring weekend animators' conference has come and gone. Kudos to Jim Middleton and Deanna Morse for their presentations and for everyone else who shared their animation reels.

Of particular note is the CD's Jim handed everyone which was filled with public domain music. I've already started animating to Track #4 March from Traviata how about everyone else?

After David and Mary Lou's 2002 Animators' Conference/Retreat presentation I can't wait to head to the DoubleTree. It looks like it will shape up to be an great weekend and animation celebration for our 10th Annual Conference & Retreat. I might even decide to take the train and free shuttle service to avoid the not-so-fun drive.

Several things are underway, discussions about the future direction of the web site. Volunteers to help update the content on the web page as well as the web design are needed. So if you have web page design experience and want to help, email me. Discussions are also happening to help improve membership and the membership renewal process. Of note is the possibility of renewing for 2 or 3 years at a time.

Also we want to hear from our members. Write an article about animation that you've seen, animation festivals you've attended, and the animation projects you have or are working on.

Send articles to eldredj@usa.net. Send stills or links to animations of your work to share with our animation community to asifa@asifa.org.

-Randall Rockafellow

House of Mouse (Wilson) continued from page 1

in the park (like his first studio in California). We were given a rich history of Walt Disney, what he did during World War I, his early business ventures, and how he came up with Mickey Mouse. After the history lesson was over, we were driven to the Disney Institute for our painting test. We were given paint, brushes, cels with Steamboat Willie Mickey Mouse and modern day Mickey Mouse, and a diagram detailing what colors Mickey should be painted in. While we painted, everyone (including the tour guide) swapped stories about their favorite Disney movie, their first time at Disney World, and oh how nice it would be to work for Disney Feature Animation.

After the tour was over, we were taken back to Disney/MGM Studios and instructed that the painted cels would be mailed to us within one to two weeks once the paint dried.

The first tour went so well I decided to stay a little longer and see the other tour. This tour was about 20-30 minutes long. It encompassed several video screenings of the animation process as well as great moments in Disney animation history. What I particularly loved was the chance to talk (however briefly) with a couple of the animators who were there to draw sample characters and answer questions. Another real treat was seeing storyboards and example scenes from upcoming Disney/Pixar films including Monsters, Inc., Atlantis, Tarzan, and Lilo & Stitch. Opposite the storyboards was a set of windows that allowed people to look down at the animators as they worked on Disney's next feature film.

Based on what I saw on the computer screens, I'm really looking forward to Lilo and Stitch, the story of a little Hawaiian girl and her 'monster' friend. Yep, that's about all I was able to derive from the storyboards. Sorry folks, no spoilers to be found here.

The end of the second tour was inside a small museum room where the Disney Academy awards were displayed along with artwork, models, and prints from various films (Fantasia 2000 and Sleeping Beauty where on display when I was there, but the guide told me that the exhibits rotate on a regular basis).

One word of warning: The second tour exits into a gift shop where you can buy Disney animated film products--cels, prints, books, music, videos, statues, etc. Needless to say, they saw me coming a mile away! After spending way too much money in the gift shop, I went back to the conference. All the way I cursed the people who told me to go to Disney. They had been right all along. Dang.

That night, while I was dealing with my usual bout of insomnia, I surfed among the ten Disney channels piped into my room. At 2 a.m. they showed an episode of the Walt Disney World show from back in the '70's. The topic: Disney Feature Animation – a detailed history of the animation process including interviews with Frank Thomas, Ollie Johnston and a very young looking upstart named Glen Keane. My Disney experience was complete!

- Charles Wilson

Calendar of Events 2001

World Animation Celebration
August 7-17,2001
www.wacfest.com
email: wacfest@aol.com

SIGGRAPH 2001
August 12-17,2001
www.siggraph.org/s2001

Ottawa Animation Festival
October 18-21, 2001
www.awn.com/ottawa

SUMMER 2001

ASIFA/Central

FRAME by FRAME

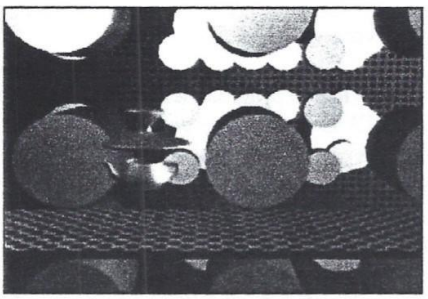
A QUARTERLY PUBLICATION OF ASIFA/Central

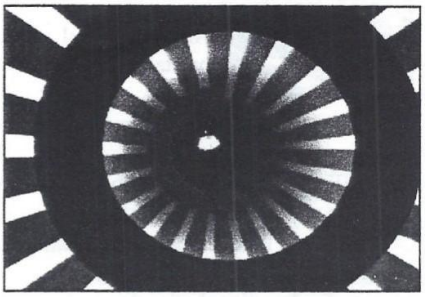
SUMMER 2001

Postmortem of my 3D animated film "Stuyvesant".

by Randall Rockafellow

Stuyvesant embodies the simple rule of life that at any moment life can happen and happen in a very unexpected and emotional way. The 3D animated film was brought to life starting back at the 9th annual ASIFA Animators' conference and retreat, April 2001. I didn't know it at the time but fellow ASIFA member Jim Middleton was to set the film in motion. During his presentation on Copyright law and the wonderful world of public domain music he handed out to the attendees a CD full of music recorded in 1920's or earlier. The music to be the inspiration for the film.





The CD first collected dust for a couple of weeks until I got my upgrade to discreets 3ds max 4. Around the begining of June I ripped the CD music to the .wav file format and imported it into 3ds max 4. From their it was I just animating straight-ahead and making up the basic scene and action as I went? There wasn't a storyboard or concept sketches I just wanted to fill action to the music. As I went along the story just worked itself into the piece. I figured the rough animation would be better than a storyboard for the type of simple film I had in mind. It

Stuyvesant (Rockafellow) continued on 9

Making of A DVD: DVD Premiere Party!

by Deanna Morse

We're in final production of a retrospective DVD of my film and video work. And we're planning the premiere party! You are all invited!

BACKGROUND

I've been in intensive production over the past several months. For me, it's been different production than my regular animated films. I was approached by Ed Anderson from Trillion Digital in Grand Rapids. MI (www.trilliondigital.com), who offered to compile and publish a retrospective of my film and video work on a DVD. Ed made this offer because he has seen me give public presentations of my video work, where I show slides, talk, and screen my short animation and experimental video pieces. Ed felt that DVD presentations, with their potential for interactivity would provide more flexibility, put all my media on one disc, and offer technically a higher quality viewing experience. He was also interested in having a piece that Trillion could use to showcase their DVD design and authoring talents. He offered to do it for free during times when the company was between clients. We've been working on this project on and off for about two and a half years.

Right now the project is in the final stretch - everything is in California, at the replicators, who are pressing the discs, putting in the cover insert, assembling the case with a 6 panel insert booklet, and shrink wrapping the whole thing. We're anticipating final delivery in two weeks.

MY FIRST STEPS

I dug in my shelves and closet, found the best copies of my films and videos, and arranged for transfer to beta. In two cases, on

Making of a DVD (Morse) continued on 3

Inside this Issue

Making of a DVD
Letter from the President
and more ...

Letter from the Editor *by Jennifer Eldred*

As summer draws to an end, it's time to get back to the business of connecting animators in the midwest. I admit of late that ASIFA/Central has taken a back burner, edged out by the lazy days of summer, but now as the weather turns cooler, it's time for ASIFA/Central members to take an active roll in their organization. One way is to take a moment and read the bios of the people who are running for board and other key positions in this organization. These bios start on page 5. An election ballot is also included in this edition. While there isn't much competition between board positions, you still have the right to cast a vote, so when you get your ballot, please send it in and let us know what you think.We are only as good as our most dedicated members and we are lucky to have very talented people interested in working for ASIFA/Central. That is exciting!

Cast your vote today!

I would also like to promote next year's ASIFA/Central Conference and Retreat. It is our 10th Annual and will be held from April 26-28, 2002. This conference is a very big deal. Check out the details on page 6.

If you are interested in submitting an article for the Fall 2001 edition the deadline is **October 15**.

Jennifer Eldred

Animation Scholarship Available

Each year, the Haynes Storyboard & Animation Scholarship program awards a $1,000 grant to one qualified student attending an accredited college or university by sponsoring a Storyboard Competition.

The money, contributed by the family & friends of the late Helen Victoria Haynes - former bilingual teacher, musician and church activist - defrays the cost of producing an animated PSA based on the theme 'How We Can Achieve World Peace'.
College students anywhere in the world are eligible. The deadline for applying with a Storyboard is **March 15, 2002.**

Winner will be announced in April. Winner is required to complete the PSA for screening at the 11th Annual Midwest Animators Conference in April 2003.

For an application with rules, send an email containing your postal address to: Program Director, HVH World Peace Storyboard & Animation Scholarship Competition morgpk@aol.com

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d' Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

ASIFA/*Central* Volunteers and Project Leaders

Newsletter Designer/Editor & Vice President
Jennifer Eldred, eldredj@usa.net

President / Webmaster / Membership Coordinator
Randall Rockafellow
rrockafellow2@juno.com

Treasurer
Deanna Morse, morsed@gvsu.edu

Reel Coordinator
Jim Schaub, jimschaub@aol.com

Conference Chair 2002
StoryBoard Contest
Mary Lou Haynes, morgpk@aol.com

Conference Co-Chair 2002
Dave Daruszka

Web site:
http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 26 - April 28, 2002

To contribute or volunteer contact:
Randy Rockafellow
E-mail: rrockafellow2@juno.com

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

The deadline for the Fall 2001 Edition of Frame by Frame is October 15, 2001.

Printed in the U.S.A on recycled paper.

Loosemore Auditorium
DeVos Center on the
Grand Rapids Pew Campus
Grand Valley State University
401 West Fulton Street
Grand Rapids, MI 49504

Parking: Watson lot behind Secchia Hall entrance on Winter St.

If you cannot make the party, but you want to purchase a DVD, send a check for $24. to Deanna Morse, School of Communications, 268 LSH, GVSU, Allendale, MI 49401. Please make check payable to Grand Valley State University.

email for more information: morsed@gvsu.edu

Deanna Morse is an artist/animator and a Professor in the School of Communications at Grand Valley State University in Allendale, MI. She has been producing films for some thirty years and he work is represented in a variety of collections including the Metropolitan Museum of Art. She is currently treasurer of ASIFA/Central.

ASIFA/Central 2002 Board Position Nominees

Nomiee for President

Jim Middleton: I am tossing my drawing disc into the ring to run for president of ASIFA Central.

Animation, whether in its viewing or execution, has been one of my primary sources of solace since attempting my first film at age 13. I have been fortunate to be a member of ASIFA since 1984, and my life has been enriched by the friendships and associations I have made since then. I have found methods of expressing my training as a pharmacist into the language of animation, to my personal delight, if to the occasional confusion of pharmacists (not a group known for flights of fancy), and with no further stimulation to the nervous system than caffeine. Lots of caffeine.

My goals for ASIFA Central are to continue its role as advocate for animation and to promote the exposure of the amazing work being created by its members. Whether this is done by newsletter articles, seminars, retreats, or festivals will depend on available resources; the ASIFA Central website is an incredible resource that deserves our continued support and interactive participation. Increasing the exposure of membership's efforts can only stimulate further interest in animation in general, and in ASIFA Central in particular. With these destinations in sight, we will continue to grow, have greater interaction among members, learn from our technical misadventures, and share the plain, flat-out fun borne by those bitten by the animation bug.

Bio: Jim Middleton, pharmacist, instructor, and animator, has been imbedded in the Surreal City of Battle Creek long enough to remember when it actually made corn flakes. He has produced over a dozen animated shorts that have earned international recognition and has been involved in productions for the Chicago Sports Channel, A & E, and local cable networks. Presently he is at work on two animation projects, one of them actually representing a paycheck. He consults for several psychiatric health organizations and teaches pharmacology to the bewildered nursing and dental hygiene students at Kellogg Community College. Anyone spending more than 12 minutes at his home will be forced to see some of his animation. He has been quoted as saying, "If the future doesn't have cookies, I don't want to go." We think he drinks too much coffee.

Nominee for Vice President & Newsletter Editor

Jennifer Eldred: I am the current Vice President and Newsletter Editor for ASIFA/Central and would like to continue in my current roles through 2002.

I have been an ASIFA/Central member since 1995 and Newsletter Editor and Vice President since 1997. My goals over the coming year are to take the newsletter online to electronic publication for our online members. As Vice President I will remain an active voice either through publication or direct correspondence with the President. I have every intention of seeing ASIFA/Central grow and prosper in 2002.

As an animator, I have created several children's animation pieces. I currently work as a New Media Designer and Project Manager for C2 Media Production Group in Grandville, Michigan.

Nominee for Webmaster

Charles Wilson: Location: East Lansing, Michigan; Years in ASIFA: 2

INTERNET EXPERIENCE: Website and e-

Nominees continued on 6

Nominees continued from 5

commerce site designer/ programmer since1996. Experienced in HTML, CSS, JavaScript, Java, CGI, Perl, C/C++, Lotus Domino, ActiveX, JPEG/Gif89a, Macromedia Flash and Macromedia Director/ShockWave. Currently engaged in advanced study of the following technologies for my day job: XML, DHTML, IBM WebSphere.

ENHANCEMENTS THAT I WOULD LIKE TO SEE MADE TO OUR CURRENT ASIFA CENTRAL WEBSITE

When reviewing our current website, I evaluated it from the following perspectives:

1. When I look at the site, what reasons can I come up with that would make me want to join ASIFA Central?
2. If I'm a member of ASIFA Central, how can this website help me grow as an artist and foster a sense of community among animators?
3. If I'm going to become a corporate sponsor, what are the benefits that sponsorship will hold for my company?

I came up with the following answers:

FUNCTIONAL CHANGES

1. Add online animation discussion forums covering various topics (techniques, current events, film reviews.
2. Need shorter site update time when member material is received.
3. Must make it easier to navigate through the website and find relevant information.
4. When I enter www.asifa.org into a web browser, the browser is automatically redirected to www.swcp.com. This shouldn't happen. It will confuse visitors and give the impression that our site is unavailable for technical reasons.

CONTENT

1. I want to display more artwork, animations, and articles from ASIFA Central members.
2. I want to archive all frame-by-frame newsletters and make them available in PDF format on the website.
3. Weekly updates as to what's going on in the animation community would be nice (festival info, animated movie openings, DVD releases, etc).
4. We need resources to help animators (links to relevant sites--copyright info, unions, book reviews, colleges, animation tools/software/art supplies.

I'm still working on how to make the site more alluring for corporate sponsors, but that will be a good challenge for after I've tackled the first eight tasks.

From what you've read, I hope that everyone believes that I'm the right man for the job. But even if you choose someone else, I've got lots of ideas, technical experience, and the desire to hear everyone's ideas on how to make ASIFA Central an example for the other ASIFA chapters to follow. I would appreciate the opportunity to manage our website, but I will be just as happy being a valuable resource for the person you do choose for the job.

Thank you,
Charles

Nominee for Member Directory Coordinator
Randall Rockafellow

Randall Rockafellow is a freelance 3D animator through his company Rock-A-Fellow Media. In addition he serves as a part-time instructor at the College for Creative Studies. Attended his first ASIFA Central Animatorsí Conference in 1997 and soon thereafter took over webmaster duties for ASIFA Central. In 2000 Randy became the current President. Randy is filling in as the Member Directory Coordinator left vacant at 2001 Conference.

Nominee for Treasurer
Deanna Morse

I would like to run for Treasurer of ASIFA/Central.I have served as Treasurer for the past several years, and formerly as President and Membership Chairperson (for somewhat over a decade). In addition, I served a three-year term on the international ASIFA board.

My goals for ASIFA/Central are to support and maintain the level of involvement that we have at present. We have an active website, which, as the first ASIFA site on the web continues to receive much attention. Our annual retreat is a great weekend of camaraderie, networking and education.

Our newsletter provides tangible information about the organization, and is a valuable benefit for our members. All of this serves to maintain a midwest USA presence in ASIFA.

As treasurer and board member, I will help to support these activities. As treasurer, I will keep a balanced budget for our group.

Bio: An artist specializing in animation and personal short films and videos, Deanna Morse has produced over thirty films and videos since the early

Nominees continued on 7

Making of a DVD (Morse) continued from 1

old films, I replaced the original music tracks, to use cleared and legal music.

This first step was a bit difficult. Since I am continually in production, at various stages on a few projects, it was hard to think that my newer work wouldn't be included. It was difficult to think of having to make a "stopping point" with my films. In the past, I had made a few video compilations, but these always seemed more fluid. I could add a title, delete a title, reorganize my work. It was difficult to have to commit to the finality of putting the work on a mastered DVD. I hurried to finish two projects for inclusion. We ended up creating some new material just for the DVD: an overview table of contents, and a "signature" piece with time-lapse of animation intercut with the final films segments.

During the production, I worked closely with Trillion employee (and ASIFA/Central member) Eric Oehrl. Eric set deadlines, kept the project moving, and did the encoding and authoring for the DVD. He brought in graphic designer Grey Christian (Grey/Berlin Design Studio) to design the interface. I recently realized that Eric was serving as producer, although when we were in production, it felt like collaboration. (This is probably the mark of a good producer!)

I began thinking about how to organize thirty years of films and videos for the DVD. I made a notecard for each title, and juggled the stacks to try to find common threads or themes.

We ended up including 36 short films, over two hundred production stills with captions, five storyboard to film comparisons, and interactive and animated motion menus. The total video running time is over 2 1/2 hours.

We ended up not including my dance-film collaborations, a few shorts, and some early work.

INTERFACE METAPHOR

We decided to use the desktop metaphor to help visually organize the films. The films are grouped into 8 sections: Fun Shorts!, More Fun Stuff!, Dreams and Visions, Handspeak, Early Films, Visual Poems, Commercial Stuff and Introduction. Each of these has little objects or drawings to represent it.

These are spread over what appears to be a very large cluttered artists' desk. In the center is the main menu, with a clipboard list for each of the areas. If the clipboard was the actual size, the desk would be at least 20 feet long. Now that would be a good animator1s work space!

Grey and Eric scanned many objects and images from the films, and cleaned up the edges in Photoshop. Grey resized and placed the objects, added shadows and basically built the huge and cluttered virtual desktop. The desktop has is a bit like my desk: with papers, drawings, shells, leaves, trinkets, and souvenirs.

Later, Eric drew highlight boxes around objects on the desktop which defined the areas for interactivity, and programmed it so that the viewer could jump from choice to choice, from film to film, from section to section.

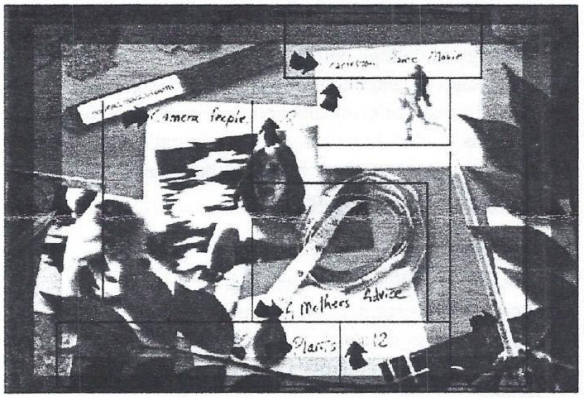
TARGET AUDIENCE

The target audience is educators and students who want to learn or teach animation. A primary goal of the project is that viewers will see that anyone can animate, using simple tools, if they just have the patience to do it. It does not take a giant company with teams of folks and big budgets to speak with this medium.

The DVD includes four films with "angles": a technical possibility unique to DVDs. In these four films, the viewer can press the angle button on their DVD remote controller to toggle between the original storyboard and the finished animation.

More than half of the films include production stills with captions: behind the scenes comments on how the work was produced and animated.

My films include many collaborative efforts. There is work made with school children when I was an Artist in the Schools in South Carolina, films made with other artists, there



are shorts animated for children and for Sesame Street. There are many personal film shorts. Somewhat like visual poems, my films explore place, dreams, and memories. It's a wide variety of work. Some has been screened in museums, some in festivals, some on public television, some on commercial and cable television.

There are several animation techniques represented in my work: cut-out, cel, model animation, computer supported animation, and 3-D animation. The experimental films include documentary approaches and optical printing. The production stills/captions often describe challenges or elements distinctive to working in these various techniques.

THE SURPRISES

I was surprised by the animations that Grey came up with to enhance the interface.

My animations often use cut-out and object animation. Grey was a computer animator, but he had never worked with traditional methods. At one point in the scanning,

Making of a DVD (Morse) continued on 4

Making of a DVD (Morse) continued from 3

inspired by my under-the-camera animations, he decided to do an object animation himself, and he twirled a doll in a box: move-click-move-click. Eric, Grey and I were delighted by how alive it was, and thought we should include it on the DVD as a surprise. Later, Grey decided to make little surprises for each section. The animation of these was so fun that we didn't want to hide them, so we foregrounded these in each section. Eric suggested adding an audio bed that included matched sound for these animations. Over this summer, we worked to add audio elements to each of the desktop animations.

Adding the audio brought a new set of surprises for me. I had seen several DVDs that had annoying sound tracks on their menus. I decided that I wanted to use nature sounds and bird noises as the background audio bed. Sound designer Joe McCargar (from River City Studios) offered to assist me with digitizing and building these audio elements. The first day I went to work with him, I played some of the tracks, and he surprised me by naming the birds, "Oh, there's a Robin. A Flicker. Cardinal." It turns out that Joe had studies Ornithology in college before changing his major to Communications and becoming an audio designer! He had a wonderful sense for bird calls and their timings. We designed the sections to each have a highlight bird call on it. Astute birders will recognize these highlight birds as they wander through my oversize desktop!

TECHNICAL PROCESS

The basic step of this DVD included:

- Generating the original video/film materials
- Cleaning up that material as needed, technical fixes
- Transferring to high quality video for encoding into the computer
- Organizing the material into sections: determining all elements of the final project
- Developing a bit budget for the project (how much material, what size disc is required)
- Encoding the video from analog to digital
- Scanning slides and graphics for the production stills
- Scanning storyboards for the "angles"
- Laying storyboards to video, matching timing with finished production
- Designing the interface
- Generating the visual elements of the interface, scanning and cleaning up those elements
- Production of the graphic interface (including layout, resizing, adding shadows)
- Grant writing to support the costs of commercial replication
- Writing captions for the production stills
- Testing captions, and production stills
- Determining the interactivity.
- Programming the interactivity.
- Programming other elements: angles, captions, chapter stops.
- Testing the discs for bugs and errors.
- Transferring all materials to DLT for replication.
- Designing the DVD disc graphic.
- Writing and designing the booklet for insert.
- Writing and designing the cover for the disc package.
- Planning for the Premiere Celebration Party.

THE HOME STRETCH

When the DVD was initiated, we had thought about pressing only one copy for me to use in presentations. But it turned out that with this quantity of material, when Eric did a "bit budget", the movies wouldn't fit at high quality. So we decided to go for a commercial pressing, and I began some grant writing to support it. I received funding from my University, and Digital Video Services in Grand Rapids, Michigan (www.dvs.cc) offered me a nice discount that allowed us to undertake the commercial pressing.

In the most positive spirit of collaboration, this project for me felt like many people came to it with the best they had to offer: they shared their art, they shared their skills, they shared their strengths. I feel honored by their gifts, and the final DVD, I feel, reveals this positive energy.

Only a few people have seen the test discs. The response to this project has been overwhelmingly positive. When you rent a DVD from the video store, you just put it in and it "plays", but this project is different. With the many choices, and short films, it is by nature INTERACTIVE. The viewer makes choices, selects what s/he wants to explore.

The motion menus make the desktop come alive. You feel that you are in an animated world, with nature and bird sounds surrounding you, and surprising little elements on the desktop come alive. But the experience feels grounded in reality: the elements look physical, the desktop looks like a desktop, the objects look real.

For me, this DVD is a wonderful gift. It has it's own life: it created an animated and interactive world for my animations to live in.

The disc is currently in replication . In a few weeks we will have them, ready for the premiere. You can own one for only $24.! ($20. + $4 shipping and handling). Proceeds from the sales will go into a scholarship fund at my University.

And - we're having a DVD Debut party! If you are near Michigan, mark your calendars:

DVD Debut Party for the premiere of move-click-move Animated and Experimental Films by Deanna Morse

Thursday, November 15, 2001
6:30 Program
7:30 -9:00 Reception

Making of a DVD (Morse) continued on 5

Stuyvesant (Rockafellow) continued from 1

ended up working well as a launching point for the next round

The film was produced in much the same way you write a paper. I roughly animated all the shots to the music without doing complex modeling; surfacing and lighting beyond the defaults which resulted in a rough draft. Next I took all the shots into a non-linear editor and put all the shots together to get a feel for the over-all film. Here's where I made decisions on what shots to keep and which ones needed to be reworked. At this stage I felt I had accomplished a lot and got a glimmer at what the final product was going to be. It also was less daunting to work with rough shots then to begin and create entire new shots from the ground up. The other thing that helped me to finish the film was a looming June 29th deadline for the SEMAFX film festival (learn more about SEMAFX at semafx.com). I am the type of person that needs the motivation of a due date to really produce and 3 days before the due date I really turned it on. The last three days were mostly surfacing and lighting. The scenes really came to life once the models were surfaced and with lighting to the depth and mood to the piece. I was happy with how it all came together on the last days of the project.

The end result is a fun muscial cartoony romp that sweeps up the audience and carries them swiftly til then end of the minute long musical adventure. I enjoy the film because all the 3D we see today has incredibly complex worlds and characters all pushing a surreal reality and "Stuvesant" is a dose of something different. The only drawback as a filmmaker of a finished film is that envitable you always notice minor glitches or annoyances that werenít clear until after it was done. But I suppose when your not satisfied that's how you know your ready to make another film.Currently I am submitting the film to various film festivals to share ìStuyvesantî with others.

Randall Rockafellow is the current ASIFA Central President. He does freelance animation through his company Rock-A-Fellow Media and is a part-time instructor for Center for Creative Studies, Detroit, Michigan. Contact him at rrockafellow2@juno.com

Calendar of Events 2001-2002

Ottawa Animation Festival
October 18-21, 2001
www.awn.com/ottawa

ASIFA/Central
Conference & Retreat
April 26-28, 2002
http:/www.asifa.org/animate

In Remembrance of Lily Brierton

Dear Friends:

I am writing to let you all know that on Saturday, Sept. 1, my lovely wife Lily passed away from complications due to pancreatic cancer. She died peacefully, in my arms, surrounded by her loved ones and family. She had been diagnosed with diabetes last October, but her cancer wasn't officially diagnosed until the middle of June. As you all were acquainted with her through ASIFA, I wanted to let you all know.

Lily was a wonderful woman, and was loved by many people; more people than I ever thought. I have been inundated with e-mails, cards, and letters letting me know how her kindness, unconditional love for others, infectious laughter and smile touched so many. I will miss her dearly. She is now an angel in heaven, watching over me as I live out the rest of my own life, til it comes time for me to join her.

Tom Brierton

If you would like to send Tom a letter or card of condolence please address it to:

2418 W. Coyle
Chicago, IL. 60645

Durango Film Festival

The second Durango Film Festival will take place in the historic Rocky Mountain town of Durango, Colorado, March 1-10, 2002.

Further information, application forms and rules for entry can be found at
http://www.durangofilmfestival.com/

FALL 2001

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 2001

ASIFA/Central Election Results

by Deanna Morse

I have to say that I was very excited when I saw the list of candidates who came forward for this election to the ASIFA Central board. I think I actually said "Yee Haw!" out loud.

We have two brand new board members: Our new president, Jim Middleton, and our new Webmaster, Charles Wilson. We have three returning board members: Jennifer Eldred continues our newsletter, Randy Rockafellow continues with membership, and I continue as treasurer. And a former board member who has always been active with the organization, Mary Lou Haynes, has jumped back "on board".

It is a tribute to the strength of our chapter to have member involvement like this: we have sustained and returning, mixed with the new!

Not all chapters have such fortune in finding eager volunteers. One international chapter had trouble getting someone to commit to be President, so they made it a rotating position, where it just moves from member to member - each year a new leader, determined by your alphabetical order. Your last name starts with the letter A?, then you're in charge! (I haven't heard how well this worked out...)

Every time I travel to international festivals, other ASIFA members tell me how envious they are of our yearly retreat. I was just at SAFO and SAS, and three separate people told me, on three different days, how they wished their chapter could organize a similar event. For us, it provides an opportunity to reconnect, to party, to share ideas, animations, sit around the campfire and tell scary stories, and meet new animators, to make new friends. We have fun doing it, and our reputation precedes us. OK. We have a chapter that knows how to party. I'll celebrate that!

Thanks to all the new board members, and all the animators and friends of animation in ASIFA for your continued support!

Some Random Thoughts Regarding the Legality of Animation

by Charles Wilson

Working as an independent animator, I hold down a day job as a software engineer. This allows me the freedom to work as a forensic animator and produce my own films during my spare time. In the rough and tumble world of the software industry, it becomes extremely important to protect yourself and your outside interests. This fact was driven home when I was introduced to "The Contract." Contracts go by many names: employee agreement, statement of expectations, etc. However you spell it, it's a contract that can allow people access to all your hard work even if it is performed on your own time with your own equipment.

When I was planning to move back to Michigan, I happened to interview at three software companies in one day. At the second company, I knew that the interview was over when I asked this question:

"I work on personal projects in my spare time. Right now I'm working on a short animated film and a video game. I also write technical articles for trade publications. I work on these projects with my own equipment and on my own time. When the project is finished, who does it belong to?"

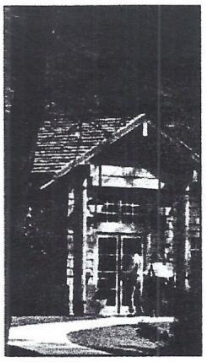
"It belongs to us," he said. The meaning was clear. All my work was company property.

Inside this Issue

Election Results
Legality of Animation
and more ...

Legality of Animation (Wilson) continued on 3

Letter from the Editor *by Jennifer Eldred*



Congratulations to the new and returning ASIFA/Central leadership and board. Once again it was great to see so many people interested in helping the association thrive!

On a personal note, thank you for allowing me to continue as Vice President and Newsletter editor throught 2002. To submit articles, reviews, project updates and artwork for the 2002 newsletters, please send them via email to eldredjb@hotmail.com

With 2002 we welcome a new President in Jim Middleton. Jim has been a visible and memorable face in the ASIFA/Central family for several years and it is great to see him at the helm. With Jim's guidance and spirit, it should be a very productive year for ASIFA/Central.

Aside from the election and quarterly newsletter, your next chance to share your input will be at our Annual Conference and Retreat. It is the 10th Annual and will be held from April 26-28, 2002. We welcome all animator's and animation enthusiast to attend. See page 5 for details.

If you are interested in submitting an article for the Fall 2002 edition the deadline is **January 15.**

Happy Holidays!

Jennifer Eldred

Animation Scholarship Available

Each year, the Haynes Storyboard & Animation Scholarship program awards a $1,000 grant to one qualified student attending an accredited college or university by sponsoring a Storyboard Competition.

The money, contributed by the family & friends of the late Helen Victoria Haynes - former bilingual teacher, musician and church activist - defrays the cost of producing an animated PSA based on the theme 'How We Can Achieve World Peace'.
College students anywhere in the world are eligible. The deadline for applying with a Storyboard is **March 15, 2002.**

Winner will be announced in April. Winner is required to complete the PSA for screening at the 11th Annual Midwest Animators Conference in April 2003.

For an application with rules, send an email containing your postal address to: Program Director, HVH World Peace Storyboard & Animation Scholarship Competition morgpk@aol.com

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d'Animation

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StoryBoard Contest
Mary Lou Haynes, morgpk@aol.com

Conference Co-Chair 2002
Dave Daruszka

Web site:
http:/www.asifa.org/animate

E-mail: asifa@asifa.org

ASIFA/Central Conference:
April 26 - April 28, 2002

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A on recycled paper.

SAFO and SAS

by Deanna Morse

Writer's note: I recently attended the Teacher's Symposium at the Student Animation Festival of Ottawa (SAFO) and also the Society for Animation Studies (SAS) Conference in Montreal. Here's a report from those two events.

SAFO is scheduled on alternate years of the Ottawa Animation Festival, a festival that many ASIFA Central folks have attended. SAFO is held at the Archives, and is a much smaller event. Programming was similar to the Ottawa fests, but (of course) aimed at students. There were a number of school spotlight reels, late night competition screenings, several Panorama screenings, retrospectives, workshops.

Here are some highlights: a puppet seminar with Mike Belzer, an animator who worked on projects including: *Nightmare Before Christmas*, *James and the Giant Peach*, *Gumby*, and Pillsbury Doughboy Ads. He gave an excellent multimedia presentation with lots of details about the challenges and solutions to working on these shows. Wedding veils and spray starch were used to create ice floes in *James*, and we learned a lot about animation tie-downs: the screws through the characters' feet that keep them from falling over.

Maureen Furniss presented thoughtful opening comments at the Teacher's Symposium. Several of us asked her for a copy, and now they are published on the email list at www.animationjournal.com It's a bit hard to find: go in the archive, it's message number 1201.

The competition films were strong and varied. For me, the programming started too late (9pm), and I was disappointed that I had seen several of the titles in the School Spotlight reels.

There were also several industry and education panels that I attended. I found some repetitive, and all a bit depressing as the animation industry is experiencing such a slump. The primary message was that beginning animators should research the company they want to apply for and target their application with that company in mind. Start out as an intern, work your way up to production assistant. Most of the jobs now are in television: storyboard, and background artist. Many people recommended the new book *Producing for Animation* (from Focal Press).

The Society for Animation Studies Conference is held on different continents and locations. It's a small group, mostly animation historians. People present half hour papers, followed by usually lively and spirited questions and discussion. I previewed my new DVD and discussed some of the challenges of working in that platform.

There were site visits to the Cinematheque Quebecoise, where we toured facilities and had a private showing of an excellent exhibit on animation history.

The first day of the conference, we had an inspiring day at the National Film Board of Canada. In the afternoon, we toured animation studios and saw new films and works in progress from NFB animators. Our tour was supposed to last two hours, but we were still meeting and talking with people two hours after that.

Some of the exciting projects were: new puppet animation by Co Hoedman, new pinscreen work from Jacques Drouin, and a 3D animation requiring glasses by Munro Ferguson and Paul Morstad. The most unusual demonstration was by John Weldon. He constructed floppy puppets of just heads and clothing (no armatures) animated them flat on a black background, used a digital camera to take stills, and brought them into After Effects to add shadows and compositing.

Apparently every year the NFB offers such a tour day following the Ottawa Festival. Several folks said they plan to come back every year for this special event. It was definitely a day well spent.

- Deanna Morse
morsed@gvsu.edu
http://faculty.gvsu.edu/morsed

Legality of Animation Wilson) continued from 1

There was a note of finality in his voice. One that I had heard before. I knew that arguing the point was a waste of time. Needless to say, I couldn't get out of that building fast enough.

I'm sure that everyone has heard horror stories (or maybe just rumors) about the restrictive contracts that Disney has used in the past in order to protect their trademarks and intellectual property. Or as Bill Plympton put it: "Years later after I had been nominated for an Oscar, the Disney company got back to me with a very generous offer. Unfortunately the contract was the sticking point. Negotiations with Disney is not so much good-cop, bad-cop. It's more like bad-cop, antichrist." No matter what the Disney corporation's intent was, it was a restrictive contract that helped spoil the deal.

In order to protect myself from these situations, I've insisted that the following paragraph be included in every "employment agreement" that I sign. And if the employer won't agree to this paragraph, then I walk away from the job, no matter how good the opportunity appears to be. There are no exceptions.

ARTWORK: Any artistic ventures (animation, 2D/3D artwork, works of fiction/non-fiction, etc.) created by the employee shall not be bound by this employment agreement so long as said artistic ventures are not created for the employer or employer-related business. The employee understands that all artistic ventures shall be performed during non-work hours. Furthermore, all artistic ventures shall be created without using any employer-owned equipment unless previously agreed upon by the employer and employee on a case-by-case basis.

It is airtight? Probably not. Would it hold up in a court of law? I really don't know since I've never had to rely upon it. But when you're standing in front of a judge and it's your word against your employer's, at least you can show the judge that there was a statement of understanding between you and your employer regarding the projects you work on outside of business hours. If I am facing a choice between using this paragraph to protect me and relying upon the honesty of employers then there is no decision. Not every employer out there is a crook but not every employer has your best interests at heart. Take the time to protect yourself from litigation. If you have the opportunity, find a lawyer who specifies in copyright law and talk to them. It may be an old cliché but it's true: "an ounce of prevention is worth a pound of cure."

In the next issue of Frame-by-Frame, I'll discuss a little of what I have learned about American copyright law and more importantly where you can obtain more information about this important subject.

Charles Wilson is an independent animator and the owner of "Smudge Animation" an animation firm that specializes in forensic animation, accident simulation/reconstruction, and short films for legal cases.

The Animator's Survival Kit

by Deanna Morse

Richard Williams has been successfully animating for a lifetime, garnering an average of one award every month for 25 years, winning two Oscars, an Emmy, and other significant international awards. He is best known as the lead animator on "*Roger Rabbit.*"

For the past 6 years, he has been sharing his knowledge in a series of traveling seminars, *"The Richard Williams' Animation Masterclass".*

I had heard about rave reviews of these seminars from other animators. Two springs ago, I traveled to L.A. to participate in the three day seminar, and to become another convert.

Lucky for you, Richard Williams is publishing a book including the seminar material. Here's the title: *"The Animator's Survival Kit: A Manual of Methods, Principles and Formulas for Classical, Computer, Games, Stop Motion and Internet Animators."*

I've received an advance copy, and it looks great! There are chapters on Walks, Funs, Jumps and Skips, Anticipation, Weight, Flexibility, Directing.... and just a lot of nuts and bolts basics about basic problems that face character animators. It's beautifully illustrated, in fact at least half of the book is made up of examples, sketches, and illustrations.

It's published by Faber and Faber in the UK, and according to the ASIFA San Francisco newsletter, the tentative price is $30 for paperback and $50 for hardcover, and the tentative date for publication is next March.

Keep your eyes peeled at area bookstores for this wonderful resource!
- Deanna Morse

10th Annual Midwest Animators Conference

Friday Apr 26 - Sunday Apr 28, 2002

IMPORTANT REGISTRATION DATES
ADVANCE: Oct 1, 2001 - March 1, 2002
LATE: Apr 26 -27, 2002

REGISTER NOW TO ENSURE YOUR SEAT!
ANIMATION CONFERENCE BROCHURE, REGISTRATION & CANCELLATION INFO, SCHEDULE, ALTERNATE LODGING LIST
Contact: Mary Lou Haynes
e-mail: morgpk@aol.com
SUBJECT: "10th Annual Animators Conference 2002"

FAX/WRITE US
Indicate "10th Annual Animators Conference 2002" or "Int'l Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship Competition"
Fax: 1-508-445-5924
Post: Send SASE to:
M. L. Haynes
PMB 324
3400 W. 111th Street
Chicago, IL. USA 60655
Email: asifaconf@hotmail.com
Voice mail: 773-233-1017

LODGING
DoubleTree Guest Suites, near I-355 & I-88, is near Morton Arboretum & Forest Preserves! Accessible from both Chicago airports (O'Hare & Midway)! Please Request 'ASIFA / Central - Midwest Animators Conference'. Lodging fees are payable to DoubleTree Guest Suites.

RATES: $99. per night, Single / Double / Triple occupancy. $109. per night, Quadruple occupancy.
Suites: 2 Rooms, Kitchenette, 2 TVs, Sony Playstation, Data Port/Internet Access, Hair dryer!
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Hotel Phone: 630 - 971 - 2000
Central Reservations: 1-800-222-8733
Fax: 1-630-971-1168
Web site: www.doubletree.com

Letter from the New President for 2002

I wanted to pass on my thanks to the ASIFA membership for so kindly placing its trust in me for the ASIFA Central presidency. It is truly flattering to be so honored by people for whom I feel such respect. My association with this group has been one of the most heartwarming and fulfilling I have ever experienced, and I hope to do the role of president justice.

I hope to do everything possible to promote student activities and festivals for the area, and this upcoming Spring Retreat will be followed with a Kalamazoo-based animation festival that will offer workshops and opportunities for ASIFA involvement.

And of course, there'll have to be door prizes at the retreat! Warning to all planning to attend -- I've been hitting garage sales again! Feel free to cattle prod me at will, stop by if you're in the neighborhood, email or call.

For the next year, you've got yourself a new puppy! Thanks again for your kind thoughts and encouragement.

- Jim Middleton

http://homestead.juno.com/jimmiddleton

SPRING 2002

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 2002

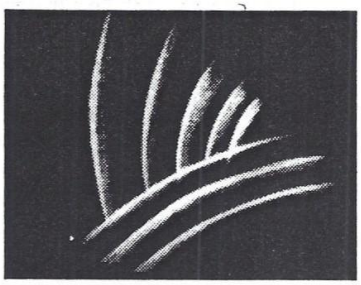
Cross-Influence in Abstract German Animation of the Silent Era

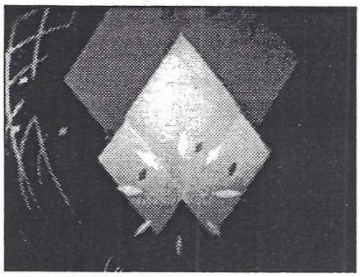
by Jim Middleton

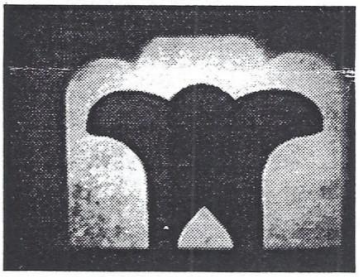
Author's note: These notes represent some random comments based on a presentation at the Starved Rock Retreat in April, 2000. There might be a germ of a thesis for some aspiring MFA candidate here, too.

When exploring the evolution of Animation (with a capital A) as an Art, we need not look far into the development of the genre to fall upon some striking examples. The earliest extant specimens, by their basic nature, were replete with abstraction, and by the mid-1920s, the visuals had coalesced into a screen language that had a distinct Germanic flavor. It is understandable, therefore, that artists shared their enthusiasm and cross-pollinated each other's works. Ultimately, their influence made its way to America, where the styles were adopted to the tastes of not only commercial animation, but narrative cinema as well.

The simple line-drawings of Emile Cohl were a by-product of his Absurdist school of art from the 19th century. *Fantasmagorie* (1906), his first film, blended one dreamlike image into another within its sixty-second screen time. His subsequent films were often stream-of-consciousness rambles that explored drug-induced fantasy (*Le Reve d'un Garcon du café*) and odd character juxtapositions (*Le Retapeur de cervelles*). Later, other







French films such as *Anemic Cinema* or *Ballet Mechanique* tossed in abstract visuals amid unrelated images (hats, bottles, pouting lips, fitful animations of Charlie Chaplin) in an attempt to explore visual technique at the expense of narrative continuity.

In the United States, early films by J. Stuart Blackton at Edison also toyed with abstract imagery, but only as a method of film illusion. *Humorous Phases of Funny Faces* (1907) has some blurred sketches that evolve into les visages grotesques, but that appeared to be less an attempt to

Abstract German Animation (Middleton) continued on 4

Inside this Issue

Letter from the President and more ...

Greetings from the President *by Jim Middleton*

The ASIFA Central retreat and conference is approaching in a few weeks, KAFI in May and as if that isn't enough, there are taxes! Fortunately, software is a valid business expense, not merely a way of life. For those of you on my email spam list, you've already been teased ad nauseam with the door prizes that will be looking for a home at the retreat—and since we're always in the need for space to fill, let's iterate the goods at this juncture.

And note all the ART involved here!
- A 1964 Viennese Weekly ART Calendar. OK, so it's 38 years old, but there are purty pitchers and it represents the year that the Addams Family and the Munsters premiered, It's A Small World debuted at the New York World's Fair, and BASIC ran the IBM system 360, a computer the size of a large upright freezer with all the power of a good calculating wristwatch of today.
- The ART of the New Yorker 1925-1995
- 102 Favorite Paintings by Norman Rockwell
- Jerry Beck's 50 Greatest Cartoons...6 copies!
- An ART Nouveau Coloring Book
- Walt Disney's Animated Characters...2 copies!
- Snow White-- an ART in its Making!
- The Adventures of Aaron, and a load of comic books, both new and "well loved." Aaron Warner, a Battle Creek comic strip artist, ran a taco restaurant in downtown Battle Creek for a year before figuring that it might not be the most logical affiliation for his talents. So he liquidated. He had lots of comic books.
- Rocko's Modern Christmas Video
- A 3-volume set of Simpsons Episodes
- Walt Disney's Bambi ART Book
- Michael Barrier's Hollywood Cartoons -- a hefty book of anecdotes, explored in the last issue of Frame by Frame
- Cartoon Crazys DVD -- the joy of public domain animation now hits mediocre digital transfers! (There's also a copy of R. Crumb's Coffee Table ART Book in the collection, but that's definitely not for the faint of heart.)

Oh! And....and....Volume II of "Animate THIS!" -- yet another collection of public domain musical selections gleaned and cleaned from prehistoric sources (forget vinyl, we're talking SHELLAC here, gang).

Wow! How do these things come to be available? Well, there's a recession on (don't we know THAT) and outlet malls think books are passe. So out they go! I collect 'em, sort 'em, and share 'em. But you've got to make it to the retreat to get 'em! So carpool, hitch, or email yourself to Chicago. I can't take these back with me, and if I leave them in the hands of non-animators it will just herniate the right side of their cerebrums. And that's not a pretty sight.

And then, after THAT, we've got Kalamazoo in May...and Ottawa in October...and before you know it...MORE TAXES!

One more thing, and I'll let our ever-suffering Jennifer try to put this ramble into small enough type to fit...at the retreat, BRING YOUR IDEAS FOR OUR WEB SITE. We're looking at ways to make the site more useful, appealing, and FUN. Have a favorite link? Bring it! Want your registry information updated? Pontificate! Is puce your favorite color? Well, we have therapy for that one...

See you soon!
Yr hmbl typst,
Jim Middleton

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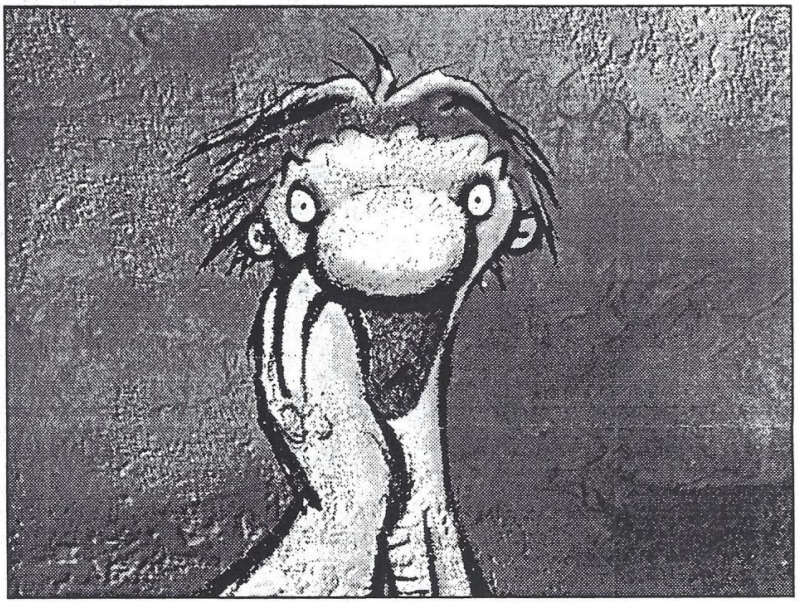
Printed in the U.S.A on recycled paper.

Stubble Trouble Receives Oscar Nomination for Best Animated Short Film

STUBBLE TROUBLE, the delightful animated film produced by Calabash Animation and directed by animator, Joe Merideth, has been nominated for this year's Academy Award for Best Animated Short Film.

Stubble Trouble is the first film to be completed under Calabash Animation's "Animated Shorts Program," in which a story concept is chosen from submissions from the talent group of Calabash Animators to go into production. *Stubble Trouble* has already won a second place for animation at the Palm Springs International Short Film Festival and is nominated for an Annie Award for Best Animated Short Film.



Director Joe Meredith explains the premise of Stubble Trouble by saying: "It's the age old story of man's journey to understand and accept himself." The film's hero, Og, fights a losing battle with his hyperactive beard as he pursues love in the Stone Age.

In speaking of *Stubble Trouble's* Oscar nomination, Calabash Animation's founder and director, Ed Newmann said: "At Calabash we never discovered a formula for inspiring the uninspired-- but we've always been happy to nurture and encourage people who are equipped with their own initiative, and Joe Merideth has plenty of that.

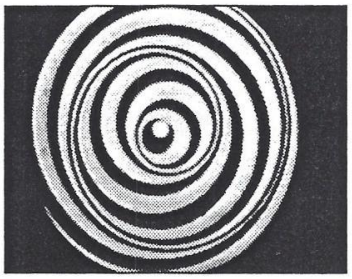
Eight years ago, Joe was hired at Calabash as a cel painter. This year he's been nominated for an Academy Award. That journey was fueled entirely by his own persistence and devotion to excellence. We could not possibly be more proud of him."

Calabash Animation, based in Chicago, is a classical character animation house specializing in cel, computer, clay, cut-paper and sand animation and special effects. In the years since its inception, Calabash has created two original television specials for the CBS owned and operated stations, produced several children's films for Encyclopedia Britannica, and created hundreds of highly successful TV commercials for products such as Lucky Charms, Trix, HoneyNut Cheerios, Little Caesar's Pizza, Mr. Clean, Keebler Wheatables and others. More information can be found at their website www.calabashanimation.com.

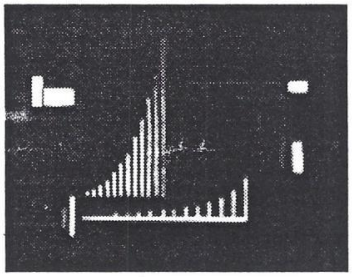
Article courtesy of JANE AYER PUBLIC RELATIONS, INC.

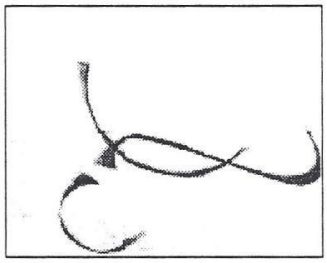
Abstract German Animation (Middleton) continued from 1

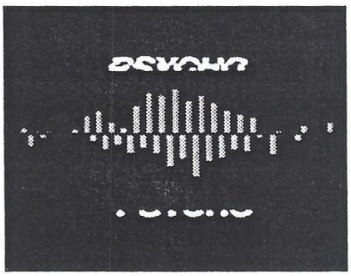
create a visual language than to demonstrate a stop-motion trick. Edison wanted product, not art. Blackton provided the footage.



Back in France, Viking Eggeling died for the cause. His *Diagonal Symphony* was considered by many to be the "first" true abstraction in animation. He spent three or four years on it and died less than three weeks after its first showing in 1925. Hans Richter, his assistant, quickly stepped in and put together *Rhythm 21*, which he claimed he made four years before *Diagonal Symphony*. His other contributions to abstract film also bear a distinct resemblance to Eggeling's work, perhaps influenced by his marriage to the earlier artist's widow. It is also interesting to note that *Diagonal Symphony* exists today only in fragments. Richter also claimed to have invented film trickery for his *Ghosts Before Breakfast* (1928), but these techniques had been in common use since the days of French magician-filmmaker Georges Melies. For all this squabbling, neither's filmwork can be considered the birth of abstraction. That honor should go to Walther Ruttmann.







Ruttmann created *Opus I* in 1922, with hand-colored images and a specially-composed score that was beautifully recreated at an Ottawa film festival in 1988 (and since has been released by Kino as a companion to *Berlin, Symphony of a Great City*). Ruttmann worked for UFA and stimulated the animation muse in several contemporaries, namely Oskar Fischinger and Lotte Reininger. He created the aforementioned documentary *Berlin*, and was integral in the special effects work on Fritz Lang's *Metropolis*. He saw sketches by Fischinger and encouraged him into film, bought a wax-slicing machine for effects that Fischinger developed, and had a striking influence on Fischinger's early techniques. He then coordinated the production of Lotte Reininger's *Adventures of Prince Achmed* (1926), brought in Fischinger's wax slicing machine for special effects, and the result was the first animated feature film, over a decade before Disney's *Snow White*.

With the coming of sound, Ruttmann chose to stay with narrative film, at one point helping edit *Olympia*. However, Fischinger continued developing his abstract style and technique into the sound era, and most notably, into the Nazi era. Nazis hated abstract art. When Fischinger began winning awards, especially after his Italian premiere of *Komposition im Blau* (1935), he was encouraged to take his "degenerate art" to America (his brother, Hans, remained behind, and before being shipped to the Russian front, managed to complete the final abstract animated film in Germany in 1939).

While in America, Fischinger was teased for producing more children than films, but managed to create a handful of masterpieces: first, *Allegretto* for Paramount

Abstract German Animation (Middleton) continued on 5

10th Annual Midwest Animators Conference

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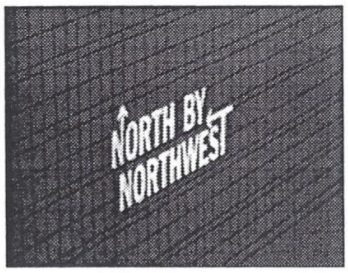
Abstract German Animation (Middleton) continued from 4

(who didn't know what to do with it), *Optical Poem* for MGM (who, with Fred Quimby in charge of animation, also didn't know what to do with it), and the storyboard for the *Toccata* and *Fugue* sequence for *Fanstasia* at Disney (who didn't understand it). *Allegretto* and *Optical Poem* survive as testimony to his ability as both an abstract artist and an animator who knew how to make his work appeal to a general audience, even if his distributors were lost. It took the reissue of *Fantasia* in DVD "special edition" for Disney to fully acknowledge his contribution—they had gone from complete denial in the 1970's to an attempt at reconstructing Fischinger's vision for



the DVD release, no doubt due to the diligence of John Canemaker (whose 1977 *Camera Three* retrospective on Fischinger had a profound influence on your humble typist's life).

As Fischinger's output waned in the 1950s, a seemingly unlikely resurgence in abstract animation appeared in the work of Alfred Hitchcock. His opening sequences, designed by Saul Bass, for *Vertigo*, *North by Northwest*, and *Psycho* all bore striking resemblances to films from Walther Ruttmann. The swirls of *Vertigo* recalled the silent-era

Abstract German Animation (Middleton) continued on 6

Abstract German Animation (Middleton) continued from 5

studies by Fischinger. The linear work was reminiscent of the opening for *Berlin.* And even the nightmare by Jimmy Stewart in *Vertigo* hearkened back to a similarly staged episode in *Metropolis.* There is a possible explanation—during the 1920s, Hitchcock was employed at UFA, first as a title writer, then as an assistant director. He would have been there, learning the basics of his filmmaking craft, while the likes of Ruttmann, Fischinger, and Reininger were creating their own visual vocabulary. Hitchcock, ever the economist and possessed of a long memory, probably learned some of this vocabulary for his own, later use.

- Jim Middleton

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Crafton, Donald, *Emile Cohl, Caricature, and Film*, Princeton University Press, 1990

Moritz, William, *The Films of Oskar Fischinger*, Film Culture 58-59-60, 1974

Starr, Cecile and Russett, Robert, *Experimental Animations: Origins of a New Art*, Da Capo Press, 1976

Legendary animation director and artist Chuck Jones, passes away at 89

Chuck Jones, legendary animation director and artist, best known for his work on the Warner Bros. Classic Looney Tunes cartoon series, died of congestive heart failure on February 22.

Jones made more than 300 animated films, winning three Oscars as director and in 1996 an honorary Oscar for Lifetime Achievement. His most valued award was the honorary life membership from the Directors Guild of America.

Jones helped bring to life many of Warner Bros. most famous characters—Bugs Bunny, Daffy Duck, Elmer Fudd and Porky Pig. The list of characters he created himself includes Road Runner, Wile E. Coyote, Marvin Martian, Pepe le Pew, Michigan J. Frog and many others. He also produced, directed and wrote the screenplays for "Dr. Seuss' How the Grinch Stole Christmas," a television classic.

He worked with and for directors Tex Avery and Bob Clampett until the early forties when they left the studio, and for the remainder of his years at Warner Bros. he worked in parallel with Directors Freleng and Robert McKimson. He remained at Warner Bros. until the studio was closed in 1962.

Jones also directed the Academy Award winning film, *The Dot and the Line.*

Jones established his own production company, Chuck Jones Enterprises, in 1962 and produced nine half-hour animation films for television including Rudyard Kipling's *Rikki Tikki Tavi* and *The White Seal.*

In recent years, Jones' work has been honored at film festivals and museums throughout the world, including a one-man retrospective at the Museum of Modern Art in New York City. His autobiography, Chuck Amuck, appeared in 1989, now in its fifth printing.

Two years ago, Jones established the Chuck Jones Foundation, designed to recognize, support and inspire continued excellence in art and the art of classic character animation.

He will be missed.

SUMMER 2002

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SUMMER 2002

10th Annual Midwest Animators Conference a Rousing Success *by Dave Daruszka*

Animators from around the Midwest joined together during the last weekend of April to take part in the 10th Annual Midwest Animators Conference presented by ASIFA Central.

The site of the Conference, the DoubleTree Guest Suites Hotel, was a new location for the event. The amenities included a 90-seat business theatre with stadium-style seating where the majority of the programs were held.

The Conference opened with a dessert reception on Friday evening with Mayor Brian Krajewski of the Village of Downers Grove in attendance. The reception was followed by a presentation of animation from the National Film Board of Canada. Jack Horwitz of the NFB introduced the program. Open screenings, a long-standing feature of the Conference, were held in the Hospitality Suite following the program.

Saturday's activities were kicked-off with a fascinating and informative presentation by Marc Vulcano, Director of Animation of Big Idea Productions. Mr. Vulcano outlined his personal approach to animation and provided a step-by-step process for character animators to follow to produce exceptional work. His presentation included examples of drawing techniques and clips from some of Big Idea's "Veggie Tales" shorts. Vulcano stressed the significance of craft and a willingness to accept criticism and input from peers, as well as the importance of seeking out mentors.

Lunch followed this program, and the hotel provided an extraordinary deli buffet that delighted the attendees. The highlight of lunch was a drawing for prizes provided by ASIFA Central President Jim Middleton. The irrepressible Middleton presided over the drawing, giving away a plethora of art books and animation paraphernalia.

The first program of the afternoon was an overview of animation products from NewTek, presented by Philip Nelson, NewTek's East Coast Sales Manager. Nelson took the attendees through a tour of "Aura" and "Lightwave 3D", showing the ease of

Rousing Success (Daruszka) continued on 4

Inside this Issue

Letter from the President and more ...

Greetings from the President *by Jim Middleton*

This newsletter is clustered with events that demonstrate that animation is alive and well in the region of ASIFA Central. And the year isn't over yet! The April conference was a breathless, amazing collection of seminars and presentations, and the first KAFI showed that the area can support an international festival in our own back yard. This October, Ottawa beckons--and while it has been two years since the last gathering, I'm still just now filing the notes I made in 2000 (little wonder the drawing table is getting dusty!). O Canada! Comme j'aime votre cafe!

Our website, by the way, craves your attention. It wants to know what you wish it to become. Forward your comments to any one of the board members (conveniently located on the masthead on page two for your dining pleasure), or I shall have to poll the membership individually (and won't that be painful).

If you are in an area that craves membership applications, let us know that too--we're redesigning our lil' ol' brochure and can gleefully clog your mailbox with specimens suitable for framing or using as bookmarks in your dogeared copy of The Animator's Survival Kit.

Thus ends this rude interruption to the latest opus edited by our ever patient Jennifer.

Hiroshima Poster from ASIFA/Central Reply

Thanks to everyone who contributed to the poster at the ASIFA conference in April! It made it to Japan!
Jim Middleton

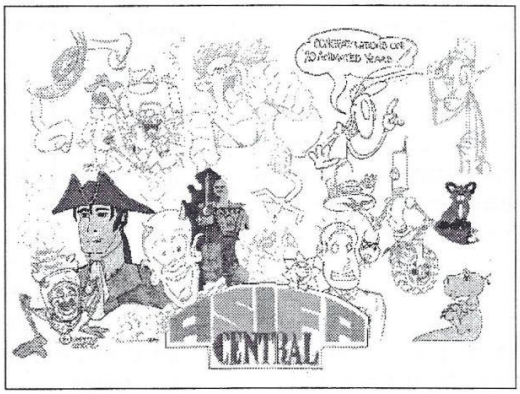
Thank you very very much for kindly taking your time to make the beautiful drawing for ASIFA-Japan!!

It reached us safe last week, and I must apologize you for this delay to write you...

I am very honoured to be able to exhibit your work in HIROSHIMA2002. Please send my best regards to all your members too.

Thank you very much for everything!!

Sincerely yours,
Sayoko Kinoshita



ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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ASIFA/Central Conference:
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The Midwest Animator's Conference: Comments from Attendees *by Deanna Morse*

The Midwest Animator's Conference, moved to a new location, was a bit changed this year, and although several folks missed the trails of Starved Rock, animators agreed that it was one of the best conferences ever. When I asked a group of attendees to tell me their observations and highlights of the conference, this is what they said.

People liked the small group experience, with the high quality presentations. Everyone felt at home, more comfortable than at some other events. Big Idea's presentation was informative, and the group was easily able to restate the four steps of character animation
1. research and homework,
2. set up the preliminary stages,
3. execute,
4. proofread/check for glitches.

Having the room to share animations with each other was appreciated, and several folks said they intend to stay in touch with animators they met through those open screenings.

Liz Zielke, animator and student at Grand Valley State University, served as a student volunteer for the conference. She said, "As a volunteer, I made sure that everything was set up nicely. I organized the registration table, and I ran the VCR and tapes during the presentations."

"It was interesting being a student volunteer. I felt like I got in on more stuff because I was always there and at registration I got to meet people right away. I could talk to the people when the presentation was over. It was easy to approach the speakers; they all thought I was important!"

"It was also a plus to get free room and board. The room was nice and big. It was comfortable, and I had it all to myself. Mary Lou and Dave were cool. They were really nice and fun to work with. And Jim Middleton as fun - he was really friendly right away."

"I liked the technical presentations, like the Lightwave program. It made me want to explore that program. It was interesting to see what the company had done, including video games. I liked getting the free software!"

For Jim Schaub and Melissa Bouwman the highlight of the retreat was seeing Skip Battaglia's presentation, where he showed his independent work and shared the great stories behind it. They valued his enthusiasm and his reasons for undertaking and structuring the films as they were. Jim said, "I liked his line, "They say animators are patient, but it is not true! I'm not patient at all!" and Melissa said, "I liked when he said, "Film is an interruption of life. You just want to get it done and then get on with it." They were impressed that he didn't start drawing until he was 30, and also with his strategy of writing down dreams and images upon awakening and using them as core elements in his films.

Recent graduate Bev Alger chose the ASIFA retreat over her college graduation ceremony, and was excited when her ticket was pulled and she won the first door prize. "The weekend was a lot more exciting than going to graduation. I liked seeing the variety of work: *Boconi's Bike, That Special Monkey, the Barbara Manatee Song and The Big Snit.*"

Bev valued the opportunity to meet so many people who worked in a variety of positions: layout designer, audio designer, web designer, animator. "It was interesting to see the different ways people get things done - as independents, and in the industry. There are so many different ways that you can get it done."

Everyone agreed that the weekend was a good opportunity for schmoozing, networking, and making new friends. Everyone commented, too, on how well organized the event was - things ran on time and very smoothly.

The retreat was followed just two weeks later by the Kalamazoo Animation Festival International - KAFI. So Midwest Animators got a double treat of two weekends of inspiring animation this spring! We hope next year to have the retreat in conjunction with the KAFI festival; to combine and support our interests. It was a great few weeks of animation!

Thanks to organizers Dave Daruszka and Mary Lou Haynes for their top notch event. It was inspirational, educational and fun!

Deanna Morse is a professor at Grand Valley State University and treasurer of ASIFA Central.

Rousing Success (Daruszka) continued from 1
creating work on the software. Nelson stressed the cost-effectiveness of NewTek's products as well as their versatility. He fielded a barrage of questions, many from animators and studios looking to purchase an "all-in-one" software package.

After a short break, Jack Horwitz returned to speak about the history and work of the animation unit of the National Film Board of Canada. Horwitz explained the difficulty of working for a government agency while maintaining the atmosphere of artistic freedom that gives NFB productions their unique signature. He explained the difference between "sponsored films", those produced for other government agencies, and independent works from animators affiliated with the NFB. Horwitz was joined by animator Shira Avni, who's recently completed short "From Far Away" was screened. Her animation dealt with the emotional stress a young Lebanese girl encounters when her family is forced to relocate to Canada. Horwitz also screened clips from classic animated shorts produced at the NFB, including work by Norman McClaren.

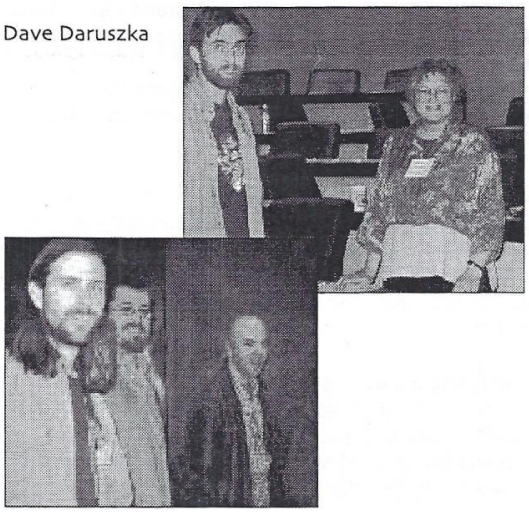
The next presentation on the schedule was an overview by animator and educator Deanna Morse on the two-year process of completing a DVD compilation of her independent work. Morse took the audience through a tour of the DVD while explaining the many steps required to bring the project to completion. She explained her good fortune to work with a local production company in Grand Rapids, Michigan that enthusiastically undertook the work and the individuals who provided invaluable technical assistance. The DVD was funded through a series of arts grants, and Morse explained that while the medium was an ideal outlet for animators, production costs and distribution are an obstacle to the average independent animator.

The gathering broke for dinner and then returned to hear the evening's final speaker, animator and educator Skip Battaglia from the Rochester Institute of Technology. Battaglia screened a number of his award-winning films and explained the influences in his work, including Modernist artists from the early part of the 20th Century. He explained his philosophy behind his "hand-made" films, and regaled the audience with his humor and experiences. He revealed a great knowledge and love of the cinema that is readily apparent in his abstract work.

The evening closed with more open screenings of attendees' works, including studio productions, independent and student animations. Sunday morning's BYOB (Bring Your Own Breakfast) was a continuation of the open screenings until the conference ended at noon.

The 10th Midwest Animators Conference was a great success, and many attendees commented on the quality of the programs and the inspiration they drew from both the speakers and other animators in attendance. The goal of the event coordinators, Dave Daruszka and Mary Lou Haynes, was to raise the level of professionalism of the event while maintaining the atmosphere of openness and conviviality that has become its hallmark. Everyone left invigorated and looking forward to next year's event.

- Dave Daruszka



Fun Quotes

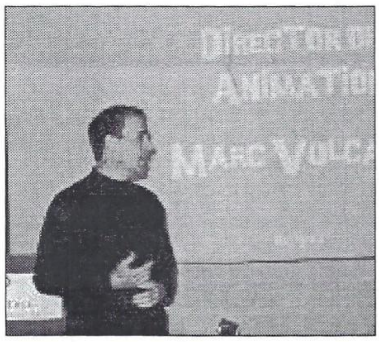
"When you run out of funny ideas, add a cow."
– Mike Allore

The Tenth ASIFA Central Retreat – Random Observations *by Jim Middleton*

The term retreat seemed incongruous with the proposed pace and scope of this year's gathering, so a grander vision and venue was needed for this tenth anniversary. Even the ultimate description of conference seemed limited to describe the weekend coordinated by Dave Daruszka and Mary Lou Haynes; with the attendance of representatives of Big Idea Productions, would pilgrimage have befit the proceedings?

Centralized to Chicago, the move east prompted more attendance from commercial participants; there were certainly more new faces in the crowd. DoubleTree Guest Suites seemed overwhelmed by the cross section of conferences being hosted that weekend--but there was coffee if you knew where to look, and there was an eclectic blend of cacophony available in the central dining atrium.

But the main events were percolating in the conference rooms, and they began with opening ceremonies attended by the mayor of Downers Grove, a representative from the Chicago Tribune, and even the Cultural Affairs attache from the Canadian embassy. One gentleman even appeared, registered, and then stayed only long enough to pass on a video copy of the anime "Metropolis," obtain photographic evidence of the transaction, and then vanish into the night. And did I mention the full service bar? And cheese, Gromit, cheese!



Jack Horwitz from the Film Board of Canada began the weekend with his overview of the marvels from their past and their promise for the future; more aficionado than animator, his enthusiasm set the upbeat tone for the conference (and it continues to this day, and can spill over onto your desktop if you mail him at j.horwitz@nfb.ca).

Marc Anthony Volcano erupted (oh isn't that a clever turn of the verb) with the Big Idea of Veggie Tales. Offering generous quotes from theBooks of Johnson and Thomas, he described the Rules of Animation and showed how they were integrated into the output of his studio. Say what you want, these guys are geniuses of marketing, and equally phenomenal with using their organization for maximal effect--their soon-to-be released theatrical feature was created with a staff of 8 animators (certainly as Felliniesque an allusion as one could ever draw), and the represents Mr. Volcano's simultaneous involvement as the film's director.

The evolution of Lightwave from its beginnings at Commodore as Video Toaster was Philip Nelson's contribution, and his generosity didn't stop there – he had copies of software! One of the purposes of these retreats is to get everyone worked up to create amazing things; the ultimate letdown comes afterwards as the workaday left-brain activities scream for their undue attention. A few minutes toying with a Lightwave demo can make you feel invincible and undaunted and ready to face any project with a stimulated mind and a hefty double-click (I know I'd love to set up a long line of PCs or iMacs, each loaded with whatever the latest demo I've seen, and then lock the door and emerge only for coffee and bathroom breaks, the latter being potentially truncated with proper surgical intervention...but that's just me).

And animators, did I mention animators!? Michigan native and snappy dresser Deanna Morse, creator of Deanimation and now a DVD producer of **Move-Click-Move!** showed how her interactive screen menu was just as entertaining as her collection of films (and she has a few DVDs left, feel free to contact her at morsed@gvsu.edu). Skip Battaglia from New York's Rochester School of Technology gave a retrospective of his 20 years of animated work, each specimen representing a personal vision. He discussed his frustration with getting music rights, relating how he tried to track down a particular jazz piece but then made use of a student from Rochester's music department with a penchant for a capella – one of the performances by Bobby McFerrin that won't be found on any of his CD releases.

After all this, your humble typist had to return to the vaguely suppressed coloration of so-called reality, with the somber grays of a rainy Midwestern Sunday, comforted only by the potential for another such gathering of ASIFA fans and friends within the year.

- Jim Middleton

KAFI Judges Produce Quality Program

by Dave Baker

Three esteemed ASIFA central members judged the Kalamazoo Animation Festival International. Veteran animation instructor and judge for the Seoul animation festival in Korea, Deanna Morse, animator extraordinaire and historian Jim Middleton of the Animating Apothecary, and artist, animator, instructor Melissa Bouwman. These dedicated professionals hunkered down for two weekends in April to review and judge the over 200 entries into the festival.

The environment was straightforward. A classroom/auditorium at KVCC with theatrical video projection and sound afforded the judges a venue similar to what would be seen at the State Theater in Kalamazoo.

In other festivals, because of the volume of entries, a selection committee will often pare down the films so the judges do not have to watch every film. Because we were dealing with only 200 as opposed to 1000 films, we used a simpler system. Watch them all. Some films were immediately disqualified because of non-conformance with entry specifications. Other films were subject to "The Mercy Flag" which allowed the judges, who had seen enough after two minutes, to stop the film. Remarkably, the high quality and watch ability of most of the films limited the use of "The White Flag of Mercy"

To aid in the judging, a 'rubric' system was used. A rubric is a simple scaling tool. In it, we had eight judging scales, which included; Story, Design, Art Direction, Animation, Sound Track, Technical Quality, Judge's Score, and a tie-breaking category, Watchability. These categories had a 1 to 10 scale on it that allowed a total of eighty points to be awarded to a film. Three judges scored the films allowing a grand total of 240 points that would determine the ranking of all the films. This provided an overall picture of a film, which, while being objective, made room for subjectivity, but also evened the playing field and removed much of the bias found in more subjective systems.

The festival manager showed each of the 19 categories individually. In other words, all the postgraduate entries were shown together. This provided context with which to view and judge. The VHS entries were announced only by title, the judges would write the title of the film down and the category. No national origin or director's names were mentioned to eliminate bias. Judging went fast and smoothly. With a liberal supply of donuts, coffee and pineapple topped pizza, the process was, in many ways a wonderful little film festival on its own.

Judging sheets were collected at the end of the day and scores entered into an Excel worksheet providing instant tabulation after processing.

Each category was awarded a bronze, silver and gold medal. Some categories had no entries and no awards given.

While judging, it became obvious that some categories such as SGR (graduate students) and ISW (independent short works) were wellsprings of excellence and creativity. Room was made in the program for these outstanding works. The judges awarded both recognition and money to these outstanding films by creating a special category called "High Honors".

Two more award categories were created. Two outstanding films " Tongues and Taxi's" and "Rockin and Rollin" came in with perfect scores of 240 and were awarded "Best of Show" Little Red Plane was singled out as Director's choice because of excellence and the educational context of the makers. (www.littleredplane.com).

After reviewing the process, the Judging staff of Deanna, Jim and Melissa made recommendations to the director on distribution of award monies and creation of the special "High Honors" category. It was felt that all finalist should share in the rewards since, in effect, all finalists were winners. The breakdown of awards was as follows. All finalists are being awarded $100; bronze medal winners $200, Silver medal $300 and Gold Medal $400. High Honors receive $200, Director's choice $400 and Best of Show $500.

With excellent judging, fair scoring and plenty of patience, the Judges for KAFI 2002 should be applauded for their world class work! Thank you!
- David Baker

Call for Screeners

Next year, KAFI will again call for the world's best animation. We will be anticipating even a greater quantity of high quality entries. We will need to screen these and narrow down these entries to keep the judging concise. We will use a similar system that will distribute the work to keep the quality high.

If you care to be on the screening team, please email me at dbbaker@kvcc.edu or call 616-372-5520 to volunteer.

KAFI Rocks the Midwest!

by Melissa Bouwman

Part One

I would just like to take this opportunity to publicly thank David Baker for having the vision, dedication, and spirit, to organize the Midwest's first international Animation Festival! I'm raising a glass of a fine chilled white wine in toast to you Dave!

The Kalamazoo Animation Festival International (KAFI) blasted on the festival scene with great success May 17 - 19, 2002. I'm pleased to have been involved as a member of the selection committee, and as a giddy attendee. The weekend was packed with a veritable buffet of delightful goodies to tempt the palette of those who have a special place in their heart for animation. My experience at KAFI was festive, educational, and inspirational. For those of you who could not attend, here's your chance to live vicariously through my experience. In part one of my review of the festival, we'll explore the Cartoon Challenge and the Seminars I attended. In part two, we'll get an inside look at the animation screenings and anything else I can't fit into part one :-).

On Thursday night, I was invited to attend a lavish and swanky opening party for those who contributed lots of time, knowledge, or financial backing to make this event possible. It was held in the facilities of Nucleus Multimedia Company. Nucleus has one of the most aesthetically pleasing workspaces I've ever visited...second only to PIXAR. I attended the party with Deanna Morse. We were both very impressed with the delectable food that had been catered for this party. Amongst my favorite edibles were the sushi buffet, and of course, the glorious table of sweets. Adult libations were also on the menu that evening...it was a rough walk back to the hotel for me... The food and drink were merely a backdrop for the enthusiastic group to converse, and make merry. I found myself in the company of many captivating folks, all of us were brimming with anticipation, waiting for the weekend's events to start. Of course most of the conversation centered around KAFI-talk. It was a delightful way to kick off a fabulous weekend of fun and excitement.

Cartoon Challenge

Friday morning, I popped out of bed (an action that only happens at important animation events), and went to pick up my weekend pass so I could proudly display my badge of attendance, and so I could get into the events without hassle. I decided to check in on the Cartoon Challengers that morning. The Cartoon Challenge was an amazing competition unique to KAFI. Eight teams of highly motivated and talented students from several educational institutions had taken the challenge to produce an animated PSA in the course of one week. Their assignment was given to them on Monday morning, and by Friday night at 5:00 pm, they had to have the PSA completed...WHEW! Their topic: promoting arts education as an integral part of every child's education.

When I poked my head into the computer lab on Kalamazoo Valley Community College's Texas campus, I saw very sleepy groups of animators feverishly working against their 5:00 pm deadline. I knew some of the challengers from Grand Valley, and I asked them when they'd slept last. The reply was...7:00 pm Wednesday night...it was 10:30 am Friday at that time, so they'd been awake for nearly 40 hours at that point. A feat only the young could survive without great consequence.

Even in their sleep deprived state, they were chattering excitedly about the incredible experiences they've had all week. They had met some "super cool" people, been given access to "super cool" equipment, light tables, and stacks of animation paper. They raved about the food, the resources, the camaraderie, and of course, the "super cool" animations that were shaping up all around them. I strolled about the work areas, checking out the various PSA's, stepping over the occasional slumbering team members, before returning to the main festival events downtown. I was very impressed with what I saw, and couldn't wait to see the finished projects.

Fast-Forward to the Saturday Night Competition Screening, when the Cartoon Challenge PSA's were scheduled to premiere. The Cartoon Challengers had been moving through the festival events in herds, they had apparently developed strong friendship bonds with their competitors. During the screening, they had parked the herd in the balcony. David took a moment to explain the idea behind the cartoon challenge, and show a "highlights" video of some of the beautiful moments that happened at the Texas campus that week. During the video, cheers of support and laughter erupted from the balcony. They obviously had a great time that week. As each of the PSA's screened that evening, the challengers cheered on each piece, shouting kudos to the various teams. Every one of the PSA's were unique and showcased the talents of each team. I was astonished by what they cranked out in one week. After the showcase of the animations, the audience had to vote, and it was a difficult choice indeed.

Fast-Forward one last time to the Sunday evening award presentation. Cartoon Challengers were encouraged to come down from the balcony to be easily accessible for the awards presentation. The votes had been tallied, a

KAFI Rocks (Bouwman) continued on 8

KAFI Rocks (Bouwman) continued from 7

winning team selected. It was the moment of truth. But it didn't necessarily feel like the moment of truth. Everyone involved seemed to be winners already, I was moved by the way they all seemed to support each other throughout this experience. When David announced the winning team, Claudia and the Four Swordsmen, a team from the Center for Creative Studies, the whole group (and the audience of course) erupted with applause. Their animation stated "Would you give a child half a present? Would you let a child ride half a roller coaster? Would you let a child go to school half dressed? Then why teach a child to only use half a brain? Save your right brain, support the arts." Of course the visuals that accompanied the dialogue were hilarious. They were presented with the first prize trophy. All teams who took the challenge were presented with a slightly smaller trophy to reinforce the fact that everyone put an extraordinary amount of work into their animations, and they deserved recognition and praise. I raise yet another glass of chilled white wine to the Cartoon Challengers! Cheers!

Seminars and Workshops

I wish I could provide a full report of the many activities that were scheduled for the weekend, but alas, I was not able to attend all of the 13 seminars and 5 software workshops offered. Word on the street is that attendees found the seminars to be very interesting, and the workshops to be very useful.

Ellen Besen: Integrated Storytelling - The Animated Genome Project

I've had the good fortune of meeting Ellen at several Ottawa Animation Festival events, and was very pleased to see that she had been recruited to share her wisdom with the KAFI festival attendees. Ellen teaches writing, storytelling, and animation at Sheridan College (yes the Sheridan College, famous for it's animation department). In Layman's terms, Ellen's presentation focused on the many techniques artist and filmmakers use to disclose story elements, and character development through visual cues, not words. She mentioned that generally speaking, films reveal a cumulative message to their audiences, and place demands on the audience to decipher all these clues.

In this session, we took a closer look at the Disney classic, Pinocchio. I generally enjoy a good Disney classic...but after this presentation, I had a newfound respect for the artistic direction of this film. We looked at a couple of scenes with Pinocchio and the villain, Stromboli. After the viewing, with the guidance of Ellen, we discussed the elements of movement, color, use of props and location, and many other aesthetic elements used to infuse the scenes emotion and provide the aforementioned clues. She pointed out the motion of Pinocchio was a blend between human and puppet, limited by his wooden joints, so that we'd not forget that even though he displayed human traits, he wasn't one...yet. We examined the use of the knife prop in the scene where Pinocchio is captured by Stromboli in his trailer. We noted the way it was used to delicately count money, or to cut and eat food, while other times the knife was wielded carelessly, posing a constant threat, without being the focus of the scene. I thoroughly enjoyed Ellen's discussion of aesthetics and character development. I could go on and on about the things I learned about Pinocchio. I was sad that I couldn't attend her other session where I hear they analyzed Lady and the Tramp.

Mike Belzer: Puppets to Computers

Mike Belzer is a new hero of mine. He's a stop motion animator who just happens to work for Disney...and it just so happens that he worked on...THE NIGHTMARE BEFORE CHRISTMAS. I love The Nightmare Before Christmas, it's one of my favorite mainstream stop motion features. In general, I'm a devoted fan of the stop motion technique, but have very little formal education on the production process. Mike Belzer's presentation was an incredible eye opener for me.

He started his presentation by giving us a little background information about his path to becoming a superstar, OK, maybe he doesn't see himself that way, but he has made a definite mark on the face of stop motion animation. Mike animated his first short when he was twelve, which he screened for us prefacing the piece by stating that it shows he wasn't born with the gift to animate stop motion beautifully, and we all have the potential to create animation as finely crafted as his current work with diligent effort. His first short was an adorable claymation. It was a western piece with tempers flaring in a saloon, and if I remember correctly, only the horse leaves the saloon unscathed. Then Mike shared his demo reel, and I nearly wept with admiration at the vast range of work he's done. In addition to The Nightmare Before Christmas, he worked on James and the Giant Peach, and Dinosaurs, He's worked on commercial spots, including the Pillsbury dough boy and Hershey's Kisses, and has produced his own shorts. One of my favorite Belzer shorts featured a grill tending mouse. The voice of the mouse was a sound byte of Orson Welles during one of his tirades while shooting a commercial spot.

After we learned a bit about Mike's background and skills, he shared many tips and tricks about the stop motion process, all the while telling us fun little production tales. Mr. Belzer is very charismatic, I could listen to him speak for hours. He showed us how to make

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KAFI Rocks (Bouwman) continued from 8

our own wire armatures, and even had a step by step handout available. He mentioned that while many main characters are animated using a fully "machined" armature, sometimes smaller roles, or even physically smaller characters use the wire armature he shared with us. He discussed some of the subtle things about motion in terms of balancing joints. He shared a lot of "secrets" of how things were done on the set of **The Nightmare Before Christmas.** Mike discussed the importance of being able to act out the motion, or reference actors for motion such as Chaplin. I didn't realize that the dance moves of Jack Skellington were based on Tommy Tune, and Fred Astaire!

Onto the "computers" part of Mike's seminar. I believe the first major computer animation Mike worked on for Disney was **Dinosaur.** He said that it wasn't terribly difficult to make the transition between stop motion to computer animation. He felt there were a number of similarities in how you construct your animation in each medium. He also pointed out early in his presentation that his drawing skills are very limited, and his strength lies in sculpting and modeling. Mike worked with the character "Baylene" in **Dinosaur.** I was intrigued by Mike's discussion of the difficulties he faced, and overcame in trying to create a dinosaur that was elegant, and motherly in terms of facial expressions etc. He also showed a clip of the actress who provided the voice for his character, Joan Plowright, and compared how much of the mannerisms of the character were inspired by the tapes of the Joan delivering her lines.

After his presentation, Mike was available for questions. He had set up a table of some of the models he's animated, several armatures and set dressings, and a huge book of production photos...all sorts of candy-like items for the stop motion enthusiast. I had a brief chance to chat with him after the seminar, a very friendly, knowledgeable and all around great guy indeed. Mike told me that a 9 year old had just handed him a business card stating that he was also a stop motion animator...very impressive, and good at networking at such a tender age!

John Fountain: The Industry, the Art form, the Neverending Headache - My Experiences from Kalamazoo to Hollywood

I'm proud to say that I knew John when he was a local celebrity. We worked together for David Baker at Classic Animation. John was a storyboard artist, and animator, and I was a production assistant. That was back in '94-'95...he's been incredibly busy and prolific since then! After loosing contact with John back in '95, I was astounded as I listened to his "adventures" of the past seven years. John Fountain had worked his arse off to make it to the position he holds now as a director and supervisor at Nickelodeon Animation Studios.

John talked about his experiences in Michigan, beginning with his college years at Western Michigan University where he took a variety of classes from art to journalism, to acting. He said the fact that he didn't study one subject intensively gave him an edge against the competition out in L.A. He said that you must be able to bring something to a company that no one else can bring...an original drawing style, diverse skills, etc. While in K-Zoo, John created a comic strip which ran for seven years in the Western Herald. This was part of the reason for his local fame. Another important (and cool) accomplishment was his nationally distributed BULK comix anthology. It was during this time that he landed a job at Classic Animation...his first opportunity in the field.

He then discussed the sometimes crazy, sometimes unbearable, sometimes amazing path he took to get from his first entry level job in California to his current job at Nickelodeon. He said he owed a great deal of thanks to some friends who had let him crash at their pad, until he had a job, and his own apartment. When he moved out to California, he was scraping by on little cash, and doesn't know if he would have made it without their hospitality. John also mentioned the importance of taking risks, and getting out of your comfort zone. He said the bigger the risk, the better the payoff, and that misery can create some brilliant work :-).

I wish I could remember more of the specifics on the companies John worked at in California before Nickelodeon, but the names escape me. I do recall lovely tales of luck interwoven with his tales of hard work, and struggle. In one such tale we find John returning from an unsuccessful job interview...a job he basically moved to California hoping to get. As he left the interview, he remembered the World Animation Celebration was happening that weekend. It was getting close to the time that they were closing down the Celebration, but John thought, "I'll swing by and see if anything is going on." Since things were winding down, the folks at the door let him in free (saving him $60), and he noticed several companies were still reviewing portfolios. Somehow, John managed to bypass the long line of animators waiting for a portfolio review at the Nickelodeon booth. The Nickelodeon recruiter gave John an encouraging review of his work, and then asked if John planned on going to the big "wrap" party that evening. John gave an affirmative reply, but wondered how much this would set him back. As he left the booth, he heard two people talking about having more tickets to the party than they needed. John snagged the opportunity, and made some

KAFI Rocks (Bouwman) continued on 10

KAFI Rocks (Bouwman) continued from 9

vital connections at that event. Whew!

A summary of John's experience...he worked as a storyboard artist for Klasky Csupo, then he was offered a position on the South Park movie. He knew that he'd have to get away from Klasky Csupo in order to get into Nickelodeon, so he took the job. After working with the South Park crew for a short span of time, he gets a call from Nickelodeon...can he take some tests to apply for a character design position? Well of course he can. So he lands a job at Nickelodeon...but he needs to give a months notice to South Park. For one crazy month, he was working 2 jobs each day on 3 hours of sleep...I'm raising a glass of a fine chilled white wine to you John. You're determination is awe inspiring.

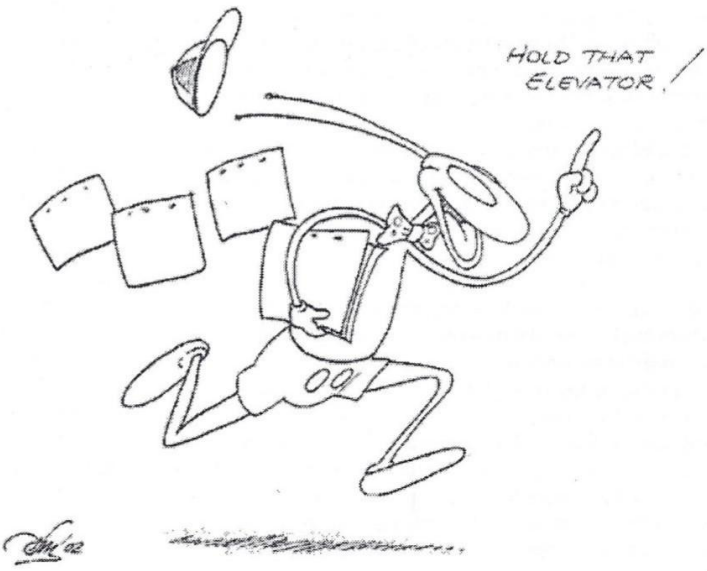
You would think that John would be pleased with a delightful job in Character Design, but then, you don't know John. He continued to devise ways to get himself into the director's chair at Nickelodeon, pitching concept after concept. Until finally, he lands an opportunity to direct a pilot for a show he conjured up called "The Tantrum." The Tantrum features a young superhero who gets the "bad guys" to back down by throwing an ungodly painful tantrum...works every time. He shared "The Tantrum" pilot, and I was very amused. Now John directs a series on Nickelodeon called "The Fairly Odd Parents." It's a fantastic concept...a hilarious show...you must check it out.

The other seminars that I sadly couldn't attend deserve a mention and a hearty round of Applause. Deanna Morse (professor at Grand Valley State University and independent artist/filmmaker/animator extraordinaire) did a presentation about her new DVD. The designers/producers of her DVD, Grey Christian and Eric Oehrl were also present. They discussed the making of this incredible collection of Deanna's work that not only showcases her talents, but is also designed to be used as a teaching tool. Jim Middleton's presentation "A Sound Theory - The Evolving Use of Sound in Creating Independent Animation" explored the use of sound in film and animation through the ages. Of course, he touched on the work of his hero, Oskar Fischinger. Jim also shared his vast knowledge of the use of public domain music, and gave out a CD of public domain music he compiled from his audio archives, including some selections played on a wax cylinder! Jim is a well known in the animation world as the "Animating Apothecary." An incredibly talented, prolific, and fun artist he is.

Other seminars focused on drawing skills for animation. Brian Lemay, of Sheridan College, held a workshop on character design principles. A couple of my friends attended his workshop and said that he gave some great tips about coming up with new characters, working with poses, and he even shared a nifty trick that involved staring into a light...but don't try that at home without specific instruction. Representing the Max the Mutt Animation School, Tina Seemann discussed the connections between life drawing and animation. According to the KAFI program "Both animation students and professionals will learn something new from this studio experience. Bring your sketchbook!"

Well folks, this brings me to the end of Part One of my in-depth coverage of the Kalamazoo Animation Festival International. Stay tuned for the next installment in the Fall newsletter. I'm pouring the last bit of my fine chilled white wine in a toast to everyone involved with the festival. Cheers to your contribution. The festival could not have happened without the dedication of many individuals who were determined to see it through. One last thanks to David Baker...you rock Dave!

For more information on the festival, or to check out the Cartoon Challenge PSA's, go to the comprehensive KAFI web site: www.kafi.kvcc.edu



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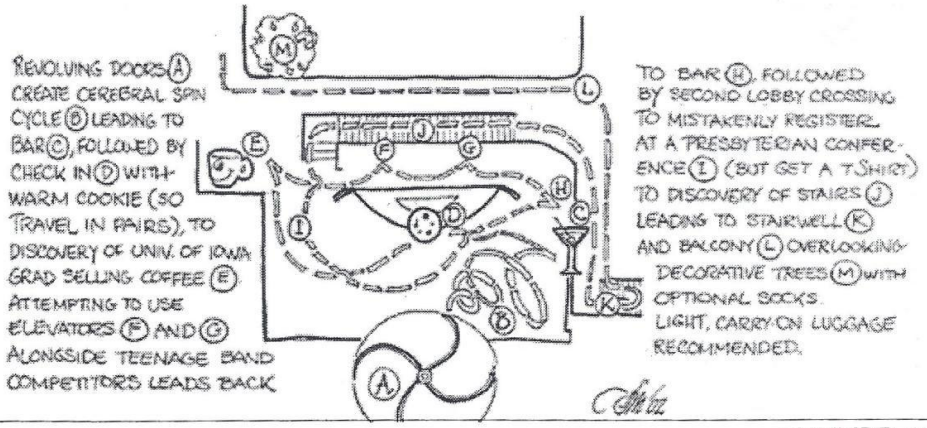

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 2002

Frame by Frame,
or
A cacophony of cluttered clues, collected, collated, and culled from the combined coordination of members, nearly members, and those who possess insight and direction of tales oft told; being, for this number, a respite for the regular editor, now in celebratory bliss, by a volunteer, lost amid a world that persists in vision, fills its frame with lively latitudes, precious platitudes, and deadlines too close for comfort;
and,
In consideration for those who anticipate the bon mot, the muddled mail, and the receipt of missives, messages, and memoranda not relating to matters fiscal, to wit: accounts payable. In short, *bills.*
To those before, and those within, and those soon to be without, this little typing exercise is humbly dedicated.

CONGRATULATIONS! You have reached the inside front cover of FRAME BY FRAME. This makes a turning point in your literary education. You are lost, a bit frightened, not too sure if this is a good thing... well, relax, grasshopper, exhale... take my hand... let me lead you....
Gotcha!

GREETINGS FROM THE PRESIDENT!

For reasons that I find completely elusive, I have been asked to teach an introduction to animation class at the local community college. I suppose, in keeping with the lag time of educational institutions to the ebb and flow of the real world, they decided to examine this potential employment opportunity just as studios are slashing staff. Who can tell.

As part of the program, I have been showing films from my archive, beginning with the early works of Cohl, McCay, and Sullivan. The other night I ran Norman McLaren's "Neighbours," as an example of non-cel animation, and it dawned on me how timely the choice was, as the film had just turned fifty. Most of the films I have shown have been politely tolerated as being archaic curios, anything predating "Ren and Stimpy" being considered an archaic curio, but this time the students sat, stunned and silent, as this tale of reciprocal destruction played out. As the multinational closing credits played out their simple message, "Love Your Neighbour," one student said, "They'd never let that movie out *now*." And it struck me that, amid all the sabre-rattling, the willingness to destroy without deliberation, the isolated ideology coming out of Washington, such a quiet, gentle sentiment as expressed in "Neighbours" would indeed be considered unpatriotic and unshowable in today's "market." Perhaps that is why the film had to be from Canada.
By the time this newsletter reaches your hands, Canada will again emerge as a focus for animation. The coordinator for the Ottawa festival, Chris Robinson, will doubtless again try for controversy for its own sake; certainly, some of his ramblings at AWN's website seem to be preparing us for some sensory assaults. Perhaps he, too, could look toward "Neighbours" as an example of how to state one's case simply, elegantly, and timelessly.

Well, it sounds like the hour and post-911 have gotten to me this time. Let us hope the light at the end of the tunnel is not an oncoming train, and that somewhere, sometime, cooler minds shall prevail.

Good luck, and be amazing.

Jim Middleton

ASIFA CENTRAL Mission Statement
ASIFA: Association Internationale du Film d'Animation
(you know, you just have to love the French)

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted March, 1992

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All the news that fits in print, herein printed in the US on recycled paper.
Although it looks sooo tasty, DO NOT EAT!
Some contents may not be safe for minors.

KAFI - Still Rockin' the Midwest
Part 2 – by Melissa Bouwman

I do love the fall. The lovely sites and smells of the season, time to haul out my favorite sweaters and cool boots. For me, fall is the season to shift from the chilled white varieties of wine, to the savory warming flavors of the red wines. My current favorite is the Rosemount Estates Shiraz, a tasty wine from the outback regions of Australia. It's a little pricey if you tend to budget less than $10 for your wine selections, but it's well worth the extra shillings. The KAFI festival should only be associated with the finer things in life, a bottle of Boones Farm would not be appropriate. Thus for Part Two of our adventures at the KAFI Festival, the luscious Shiraz will be my muse. As I uncork the bottle and pour my first glass, I will again invite those readers of drinking age to put down the newsletter, and grab yourself a glass of wine...it will make my pontifications more enjoyable.

In Part Two, as promised, I shall be sifting through the fond memories of the screenings and other special events of the KAFI festival. For the record, the opinions and recollections that follow are completely based on my experience...not anyone else's...and therefore should not be considered objective facts...that would be boring...and could get me into trouble. Occasionally, I will have guest writers pop in to offer their insights into events that I missed in my adventures at KAFI.

Special Events (indeed!)

One of the goals Dave Baker had as founding father of KAFI was to incorporate events that were "Family Friendly." He planned on two such screenings that were free to the public: the Saturday morning Cartoons, and the VeggieTales singalong.

I did attend a portion of the Saturday Morning Cartoon screening, and I had a hoot! The site of many children in attendance with parents and grandparents truly warmed my heart. The theatre was packed! Cartoons from the 1920's to the 1960's were screened that morning, with the silent cartoons accompanied by the State Theatre's Keyboard Artist. The idea was to recreate the unique and nostalgic experience of going to the theatre to see cartoon shorts, an event that is generally lost on today's generation, who have the "luxury" of viewing the Saturday Morning line-up all alone in their living rooms. Though I was enjoying the cartoons myself, what was more interesting to me was to sit back and watch the crowd. I witnessed many beautiful moments. I saw one elderly woman lean over and tell the child she was with that the cartoon on the screen was the very first one she had seen when she was little. I heard one child ask, "This is what cartoons were like when you were a kid?" There was plenty of laughter and delight as old favorites were played. The atmosphere made me smile. A toast to Dave for developing this event!

The Three Graces of Animation at KAFI

The VeggieTales Singalong also drew its appeal from movie theatre rituals of yore. I gleaned my background info

from the comprehensive KAFI program. Apparently, back in the 30's and 40's, filmgoers would enjoy short films before the feature. One style of shorts were six minute cartoon reels that featured popular tunes of the day. As they played, the lyrics would be superimposed on the screen, encouraging the audience to join in, with the familiar bouncing ball keeping time. Today, the VeggieTales offer some very fun little ditties for families to enjoy...and for 45 minutes, the audience chimed in on their favorites with Larry the Cucumber and Bob the Tomato.

Dave Baker considers lunch

All Nighters in the Name of Animation

Not another Korean Incest Cartoon! No! (the judges' lament)

Dave Baker attended this event...and this is his take on the program :

The Growth of Veggietales was a 90 minute film that tracks the growth of "The Big Idea" and its series "VeggieTales" through the first ten years of their existence. Using interviews with Phil Visser, Mike Nowicki and other members of the VeggieTale team, we see how a simple idea has grown into an international phenomenon. Behind the scene video clips from the original shows juxtaposed with current efforts show how Bob and Larry, the stars of the show have evolved from simple shaded shapes to fully acting, costumed and ripened vegetables. We also get previews of new shows including 3,2,1 Penguins and their first feature length film Jonah. If you ever have wondered how a simple idea, a computer in a bedroom, lots of hard work and faith can be the start of a major new animation studio, "The Growth of VeggieTales" can bring this to life.

Hot on the heels of this show, the VeggieTale Singalong brought families together at the State Theater for a free show on Sunday Afternoon. This short event used a 'follow the bouncing ball' format to engage the audience in a fun 'old timey' community sing song. Over 500 parents and children raised their voices to the strains of "The Cheeseburger Song","We are the Pirates who don't do Anything" and "Endangered Love" among others. Kids who have never experienced this early form of movie theater "preview" entertainment were treated to a genre of film experience enjoyed by their grandparents.

Thanks Dave! At this time, I would like to invite

Jim Middleton (a fellow judge) to offer his insight into the retrospective screenings of the Fleischer Studios.

The Fleischers were technologically ahead of anyone else in animation for years before Mickey first squeaked. They had color, sound, and even dabbled in feature film production in the 1920s. However, they had drawbacks on maintaining strong characters, fear of embracing their own unique take on the cartoon world, and did not own their product. Because of this, they are known primarily as the studio that produced the first Popeye series and kept Betty Boop in the public eye long after the Hays Office had diluted her, well, let's call it cinematic presence. The KAFI festival presented a series of Fleischer retrospectives that ably demonstrated all their incredible strengths and talents, as well as their strategic shortcomings. Coordinated by Inkwell Image's Ray Pointer, a man of intensity and passion forthe animated image, many of these films had not seen a theatrical venue in over sixty years. Some of them are masterworks of cinematic reconstruction– the earliest KoKo Song Car-Tunes from the mid-1920s had to be resynched from their original 20fps soundtrack to modern projection speed. Some of the preprint material has shrunk, owing to the delicate nature of nitrate stock, making the restoration even more of a challenge. "Has Anyone Here Seen Kelly?" was shown for the first time, in its complete form with synchronized soundtrack, since its original release in 1926. Inkwell Images is completing restoration on many of the films in this series for release on video. (For more information on the progress of Ray's project, or to check out the other pre-Mickey video animation specimens, see their website of www.inkwellimagesink.com, or write to Inkwell Images, 5319 Craner Avenue, North Hollywood, CA 91601-3313). The silent series featuring Koko is a study in surreal cinema, and much of this attitude survived into the early sound era. The incredible success of Mickey Mouse, however, pushed Paramount to tighten control on the Fleischers to produce more "commercial" product. Their response to the success of the Silly Symphonies was the Color Classics series–often technically amazing, they nonetheless seemed a pale shadow of the mischief possible just a few years before with Betty Boop and Bimbo. After the disappointing performance of two feature films, Paramount took complete control, renamed the offices "Famous Studios" and eventually diluted the output to a literal ghost– Casper. But for a while, Max and Dave Fleischer created incredible images that are now being preserved for all to watch and study.

The last event I attended at KAFI was the Panel Discussion about violence in animation. The panelists were Joe Cartoon (web designer from Grand Rapids), John Fountain (animation director from Nickelodeon), Maxine Schlacker (producer/educator from Max the Mutt school in Toronto), and Kristin DeKam (humanities instructor at KVCC). It was a fiery discussion indeed! There were some passionate exchanges on beliefs from both panelists and audience members alike. It was a debate I wished that the general public could have seen, considering it dealt a lot with notions of whose responsibility is it to "protect" children from violent imagery. Parents? Society? Media Producers? Of course censorship was not considered a viable option by the panel and most of the attendees. The discussion got downright gritty...I loved it! A toast to you all for providing relevant, interesting, and valid concerns and opinions to the panel...it was an afternoon I shan't forget.

The Competition Screenings

Oh Joy, Oh Rapture! This is how I felt every time I walked into the lavishly gorgeous State Theatre to attend the screenings. As a judge, I had seen this material once before, but I couldn't wait to see many of them again. There were 68 pieces that made it into the competitive screenings. I

shall share some of my favorites.

There were some very sweet and beautiful works yet dismal and a little creepy. I really loved the way the filmmaker Tom Gibbons created puppets that had 2D bodies, with 3D arms and legs. The motion was so realistic it brought a tear to my eye. A toast to you Tom. You're work was awe inspiring!

The Saturday afternoon screening featured a great deal of work created by students. There were many "sweetie-pie" pieces that were obviously made by children, but that added greatly to their charm. *Aliens?, Nine Mile Canyon: Under Construction,* and *Pseudo Pluto*, fall into this group. All of these works were created by elementary school or middle school students.

Aliens? was a piece that was reminiscent of Ardman Animation's *Creature Comforts*. It featured interview sound bytes that responded to the question, "Do you believe in extra-terrestrial life?". Clay forms of non-human entities were created to match the voices. One brilliant moment was the response of the "token skeptical human." A must see...

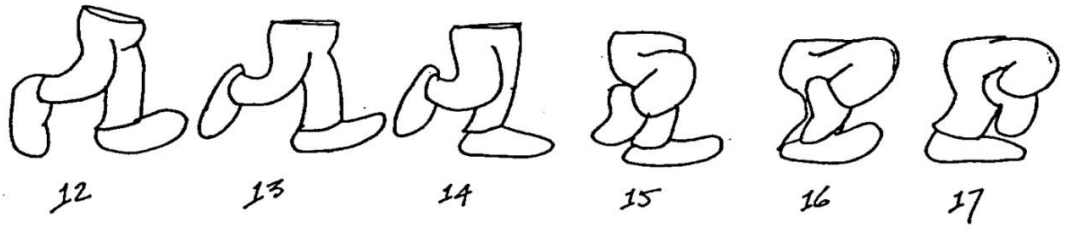
Nine Mile Canyon was so adorable and educational. Assisted by the awesome animator/teacher Karen Aqua, a group of elementary students utilized primarily cut-out animation techniques to chronical the history of the canyon over the past 90 million years. I loved their drawings, the naive sense of motion, and hearing the voices of the young artists as they narrated each scene!

Pseudo Pluto was created by Jonathan Leiter (9 years old)! This ambitious young man presented his business card to Mike Belzer of Disney! I was so impressed. His animation was also of the in the Friday Night Competition (Benign Beings, Bluegaroo, Little Red Plane), however, I have to pay special attention to an absolutely gorgeous stop motion piece called The Hunger Artist. I spoke of this piece for weeks after I saw it for the first time. It is based on the short story by Franz Kafka about a man who's performance act was to be caged for 40 days without food. During his period of starvation, he dreams that he's well-loved by audiences and revered for his talent. The stop motion combined both cut paperband puppet animation. The style was exquisite,stop motion variety, about an imaginary trip to Pluto. My favorite part was the use of cotton balls to represent the explosion and smoke after Pluto had been "destroyed."

I was also quite impressed with a piece called *The Eraser*. Produced by several teenage boys, it has a story line that draws inspiration from Loony Toons, and the rotoscoped style of the "Ah-Ha" music video ("Take on Me") from the 80's. In general, we were all impressed with the director, Andrew Rinehart. He had produced and entered several works into the festival, and showed up to the festival with a DVD compilation of his work! He actually made me a little nervous...a bit too advanced at his tender young age for my tastes ;-).

Last but certainly not least of my faves from the Saturday afternoon show was Angela Mistretta's Shock Treatment. I have the good fortune of knowing Ms. Angela, and she is a very talented young lady indeed. In addition to having her work screened at the festival (and winning 2nd place in her category), Angela participated in the Cartoon Challenge as well. Shock Treatment is beautifully animated in the traditional cell style, and was pulled together using Photoshop and After Effects. It's a bittersweet tale of sibling rivalry and revenge...makes me giggle every time.

The Saturday Evenings show featured many works I just adored. Two pieces stand out in my mind for the sheer beauty and elegance of the animation: *1000 Marys* and *Trilemna.* 1000 Marys uses hundreds of



images of the Virgin Mary and the infant Christ to explore the iconography of the figures over the years. The artist arranged the imagery along a timeline by grouping similar content such as close ups of eyes, and lips. The effect was stunning.

Trilemna was another work that was superbly gorgeous. It features a semi transparent character walking in a cave, losing bits of herself as she walks, then placing these bits in a box. The lighting and modeling in this piece is expertly crafted. I don't generally like work done in a 3D program because it lacks a certain organic feel, but this piece transcends that typical 3D look.

Bike Ride was a bitter sweet tale based on a personal experience of the filmmaker. One day, he decided to surprise a girl he'd been dating by riding his bike 50 miles to her home. It chronicals his thoughts and fears during his journey, and in the end, his worst fear is realized...SNIFF! The style was classy...beautifully animated simple line drawings.

There were many works that made my cheek muscles burn from laughter. The first one was a piece by Grand Valley's own Jason Roth. His piece, *Angry Chair*, is the "heartwarming" tale of "what happens when good furniture goes bad." I love Jason's style, his zesty sense of humor, and I love the raspy voice of the chair!

The Lollipop Tree is pure & wacky brilliance. The soundtrack for this side splitter (found in a trash can) was taken from an educational film circa 1950's. The imagery poked fun at the narrator with a wild collection of characters, sarcastic facial expressions, locations and bizaar situations. I'd like to thank Michael Mayfield for creating such a fun piece. When we screened it during the judging, we were all in need of a good laugh, and your work delivered!
Tongues and Taxis is a film that is scathingly hilarious. I found myself alternating between "Ewww" and "I can't breathe...laughing too hard". This little gem features a man whose boring life in a boring city with boring people takes a drastic turn into the extraordinary when he breaks both arms and loses his tongue in a freak accident caused by a fit of rage. His savvy cat (my favorite character) calmly staples his master's tongue back on, and goes about his business of strategic squirrel hunting. Meanwhile, the man tries to hail a taxi to get his wounds all fixed up. The taxis in this world are brutal, causing death to all who stand in their way. The film ends with a huge, deformed mutant tongue taking it's anger out on the "boring city" and it's inhabitants. Words cannot do this piece justice. It's an experience you will never forget. A toast to Michael Overbeek. All I can say is...BRILLIANT!

Probably my top pick of the festival was *Das Rocks*. This witty and clever animation took my breath away. We are brought into the world of being a rock by experiencing time the way they would. Two rock piles are having a conversation on a mountain side, and all around them the earth is evolving and changing. They complain of "lichen" that forms on their heads, and they reminisce. The climax of the film is the introduction of humanity. They watch a distant city rise up and sprawl in a way that threatens their existence. The development stops just short of their perch...and one rock says to the other, with a sigh of relief, "That was close!". *Das Rocks* is also on the line-up at the Ottawa Animation Festival. I can't wait to see it again, and if I'm lucky, perhaps the filmmaker Georg Gruber will be there so I can raise a glass of libation to his creative genius.
The final screening of the weekend contained exerpts from the top three animations in each of the competition categories. There was much applause and support for the winners. I have to admit that I was a little sad though, as this meant the festival was over. Ah well... I certainly had a ball. And there is always next year. The list of categories and winners can be found on the KAFI website listed below.

By now, I'm sure that those of you who could not attend are experiencing a bit of regret for missing the chance to view the great works screened at KAFI. If you live in west Michigan, you're in luck! The competition screening that played on Saturday evening at KAFI will be screened again at Grand Valley State University's Loosemoore Auditorium, on February 21, 2003 at 7:00 p.m.

Next year, the ASIFA retreat will take place at the KAFI festival, so it's double the pleasure! KAFI will take place again May 16, 17, and 18, 2003. Mark those dates on your calendar now, and plan to attend. If you'd like to be involved with next years festival, e-mail David Baker at kafi@kvcc.edu. For more info, check the website at www.kafi.kvcc.edu.

To my dismay, I did finish my last glass of wine three paragraphs ago...maybe there were one to many toasts this time around. That Shiraz goes down smooth and has left me with rosy cheeks and a rosy disposition. As I look at the bottle, I realize if I tilt it on it's side, I can see a sip of wine left in the bottom. I'll drain these last few drops for one final toast...Long Live KAFI!

Other News? Well, the next deadline is January 15, 2003. Jennifer will be back at the helm, and all will return to NORMAL! There's a bunch of goodies that didn't make it to this edition... so stay tuned!

U P C O M I N G F E S T I V A L S

OTTAWA / Canada - www.awn.com/ottawa/ottawa02 - October 2 to 6, 2002
BRISBANE / Australia - www.biaf.com.au - October 9 to 13, 2002
LEIPZIG / Germany - www.dokfestival-leipzig.de - October 15 to 20, 2002
GENZANO DI ROMA / Italy - www.castellianimati.it - October 23 to 27, 2002
ESPINHO / Portugal - www.cinanima.pt - November 4 to 10, 2002
UTRECHT / Holland - www.awn.com/haff - November 13 to 17, 2002
KAFI/Kalamazoo, in our own backyard – May 16, 17, and 18, 2003, www.kafi.kvcc.edu

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WINTER 2002

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

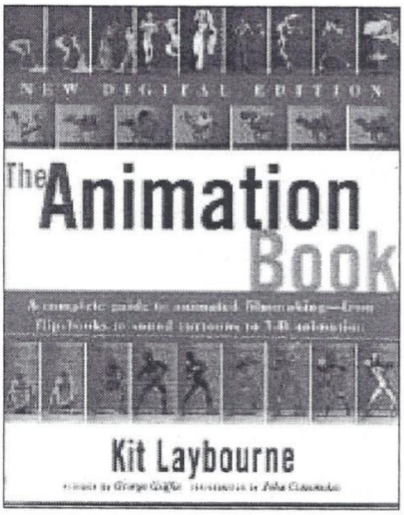
WINTER 2002

The Animator's Bookshelf

by Jim Middleton

A collection of books have been earning dog-eared pages on these bookshelves lately. Each one qualifies as essential reading for the animator and represent a variety of approaches to understanding the various theories and personalities that have developed the craft and art of animation.

The Animation Book, by Kit Laybourne, Second edition, 2000, $24.95



I love this book. In fact, I love this book in ways that are probably being investigated by the Bush administration. For years it was considered fashionable to toss a copy of the first edition my way at any gift exchange (pharmacist-animators being so hard to buy for); after a dozen copies piled up, I saved a pair for personal use and gradually dispersed the remainder. Now a new edition has been made available, considerably expanded and updated, and it is just as wonderful for the 21st century as its first pressing was for the late 1970s. A preface by George Griffin (whose video everyone needs), an introduction by John Canemaker (whose biography on McCay remains the ultimate coffee table book) just add to the aura that emanates from this 426 page work (and holy cow, it has a flip book on the even pages, too–is there no end to this tome's entertainment value?!)

When The Animation Book's first edition appeared in 1979, the craft was largely self-taught. And for one growing up in the suburbs of a town populated by beings more bovine than human, it offered comfort in demonstrating techniques that seemed inherently correct, but never completely discussed in a single published source–just what super 8mm camera was the best? How many frames-to-image delay could you deal with and maintain synchronization? What kind of exposure sheet is the best–or in my case, just what does an exposure sheet look like in the first place?

The 2000 edition discusses the digital challenges with just the same approach, offering case studies that duplicate the general challenges every new animator faces when confronted with a computer, a belligerent scanner, and several types of software that don't necessarily speak the same language. Photoshop is dissected, pixels are explored, everything is explained in a calm, soothing fashion as if to say, "yes, you're actually doing it right, and yes, it's normal for everything to crash and burn, and no, it isn't happening only to you."

Traditional film techniques are also discussed, if for nothing more than to impress upon the new student how

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Inside this Issue

Animator's Bookshelf
Legality of Animation
and more ...

Greetings from the President *by Jim Middleton*

Well, it's just Jim. Middleton. That guy from Battle Creek. As I type these words, our Presididn't prepares for his State of the Union address.

Our State of the Animation is looking very interesting. After many years of quietly producing our own bits of invention, the Midwest has suddenly become a hotbed of seething,percolating, exciting attention.

Animation classes are popping up like so many Stuckeys all along the I-94 corridor...the retreat in Chicago is going to be a blast in a new venue...Kalamazoo is playing host to a springtime festival...and Deanna Morse has gone DVD. It's a great time for cartoons in this palindromic 2002, and we're all here to see it happen.

As I sit back, swilling my instant cappuccino, I remember the days before electricity when animation was all flip books and zoetropes. The smell of Crayolas. The sharp point of a Gilliot 210. Now a solitary soul can create a masterwork on a laptop with more computer memory than existed when TRON was bombing at the box office. It's enough to make me go for seconds on the cappuccino.

One of the more intriguing changes I've experienced as your prez has been the email. And the virus (thank you, evil doers, I needed to format my hard-drive anyway). Upcoming columns will address some of the mail that has come in (that I haven't already forwarded you)--and if nobody else contributes, well, I'll just have to add more pontifications on my favorite topic of silent German abstract animation. You don't want to put Jennifer (our ever patient, ever suffering Jennifer) though the proofread of that now, do you?

Be well my dear friends: hug a loved one--and love a hugged one.

Animation Scholarship Available

Each year, the Haynes Storyboard & Animation Scholarship program awards a $1,000 grant to one qualified student attending an accredited college or university by sponsoring a Storyboard Competition.

The money, contributed by the family & friends of the late Helen Victoria Haynes - former bilingual teacher, musician and church activist - defrays the cost of producing an animated PSA based on the theme 'How We Can Achieve World Peace'. College students anywhere in the world are eligible. The deadline for applying with a Storyboard is March 15, 2002.

The winner will be announced in April. The winner is required to complete the PSA for screening at the 11th Annual Midwest Animators Conference in April 2003.

For an application with rules, send an email containing your postal address to: Program Director, HVH World Peace Storyboard & Animation Scholarship Competition morgpk@aol.com

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d'Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. – adopted 3/92

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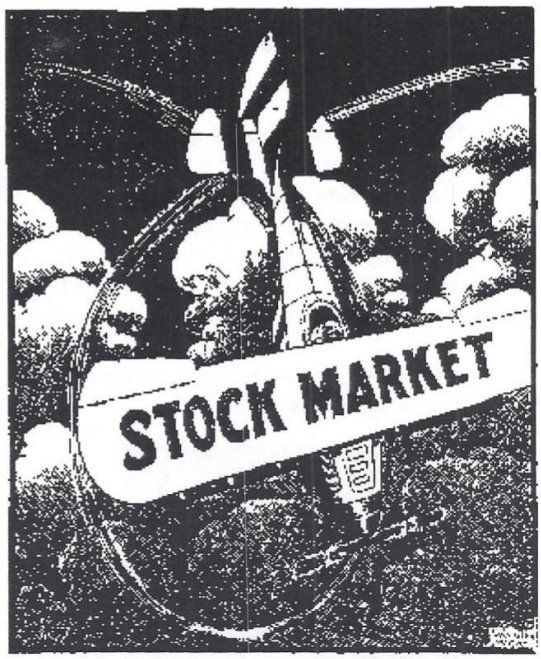
The Editorial Cartoons of Winsor McCay *by Jim Middleton*

The prodigious output of Winsor McCay was matched only by its astonishing quality. Of his nearly million estimated illustrations created, many have reappeared in the six-volume set of Fantagraphic's Complete Little Nemo in Slumberland, and Daydreams and Nightmares, edited by Richard Marschall. This Michigan-raised wonder child wound up in New York, initially creating his magical wonderlands for the Hearst newspapers. By the 1920s, however, he was assigned an even more daunting task–making the editorial comments of Arthur Brisbane appear interesting. Taken out of context, these same illustrations were made available to other newspapers in the Hearst syndicate. As such, they made a twice weekly appearance in the Battle Creek Enquirer in 1925 and were discovered during research on the Kellogg family. They exist only in microfilm format.

It is frustrating to see this gifted pen being used for these mostly mundane assignments. At times their message is more akin to a "good citizenship" lecture for third graders than to the surreal dreams McCay conjured a decade before. Yet, occasionally, the old playfulness still emerges. A few rare specimens of these illustrations have seen print in Daydreams and Nightmares; perhaps more originals will emerge to breath freshness into these rapidly fading, poorly preserved artifacts from one of the world's first true animators.

JUST LOOPING THE LOOP.



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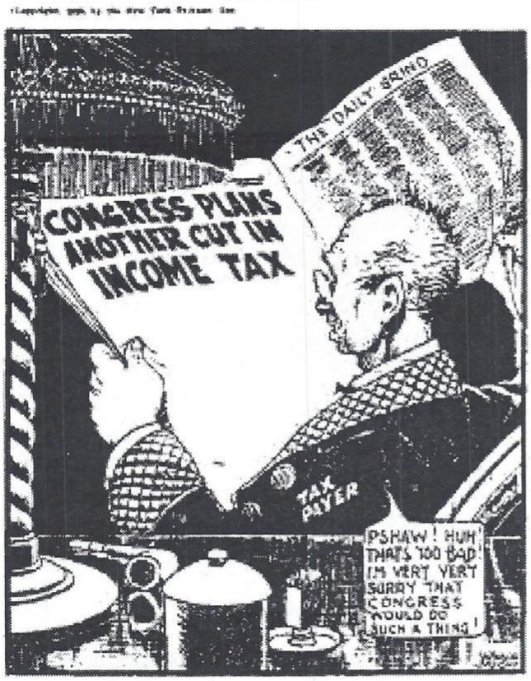
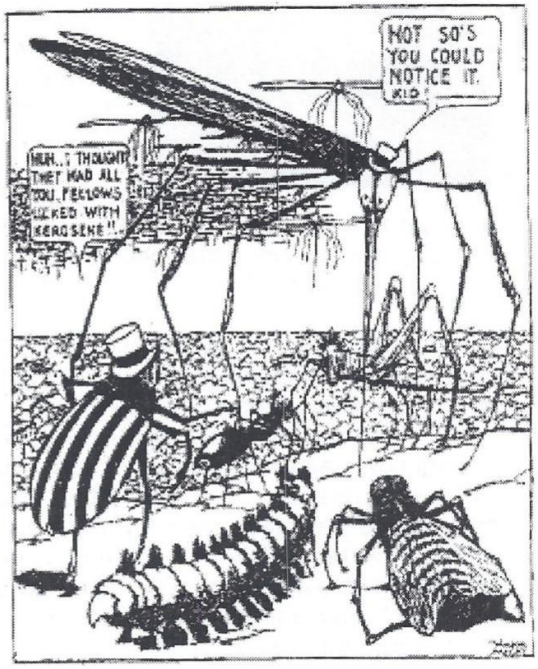


ANOTHER FALSE RUMOR.

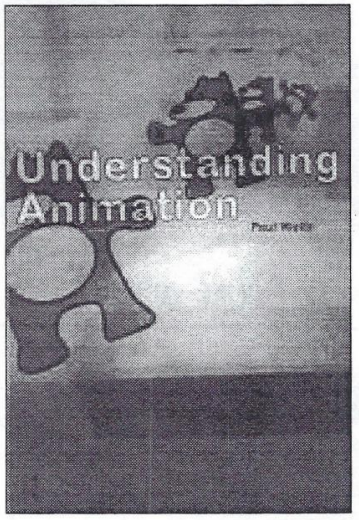


Animator's Bookshelf (Middleton) continued from 1

easy a computer has made many functions of animation, not the least of which is the budgetary disparity between the two media. And speaking of budgets, it even offers a discussion on how to create one for a particular project.

The Animation Book is great. Whenever I am asked to direct someone for a book on the subject, this is the first one I pull from the shelf. But it never leaves the house. I make people buy their own. And then buy a backup. I want Kit Laybourne to grow rich from selling this book. He's put a quarter century of his life into it and deserves every nickel.

Understanding Animation, by Paul Wells, Routledge Press, 1998



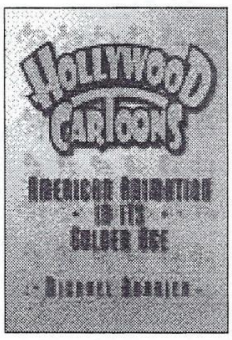
Written in the style of a textbook, Mr. Wells provides an incredible service with this volume. First, it is actually useful as a textbook, and as such offers a level of scholarship not generally associated with animation. Secondly, it is invaluable for those social gatherings where one's livelihood emerges as a topic and, surrounded by the likes of dentists, lawyers, and (gasp) pharmacists, you state you're an animator.

First of all, what you'd be doing with such a collection of dullards eludes the author of this piece, but for the sake of argument, you're in the midst of this difficult milieu...you merely whip out your cribbed notes, and Mr. Wells offers such statements as "the animator is at liberty to completely manipulate the image and create impossible and dynamic relations which need not have any connection with orthodox and anticipated relations." And while the dentists are reeling from that, you can toss in, "reality is necessarily subjective...since...the completely real becomes identified with the 'completely fake.'" And to finish off any pharmacists left standing, you dash off that animated film "will demonstrate diegetic appropriateness and correspond directly to the context from which it emerges." The gathering about you stands in slack-jawed amazement as you walk away toward the buffet and stuff yourself with cocktail weenies. You have to love the sort of ammo this book provides.

In addition to elevating your social standing far above such unworthy non-initiates, Understanding Animation poses theoretical discussions for each form of animation, then just as it appears to be getting a bit heavy on philosophy, tosses in a chapter entitled, "25 Ways to Start Laughing." While nearly parsimonious in its illustrations, the book does offer ways to develop a narrative strategy as well as determine your style in the context of the expected audience.

Once a general mastery of animation techniques has been obtained, and once the study of animation is more for relaxation than examination, then it is time for Understanding Animation. It isn't on my bathroom reading shelf at this point, but it is on the bedside nightstand.

Hollywood Cartoons, "American Animation in its Golden Age," by Michael Barrier, Oxford University Press, 1999, hardcover, $39.95 (much less at outlet stores or on the internet)



For years, if someone wanted to refer to an overview of the American animation industry, the primary source was Leonard Maltin's enthusiastic celebration of the genre in Of Mice and Magic (second edition 1987). Michael Barrier, publisher and editor of Funnyworld, has tackled the same subject with his 650 pages of Hollywood Cartoons, covering the industry from 1911 to 1966, the year of Walt Disney's death. Massive, detailed, comparatively Spartan in its graphics, it is the culmination of three decades'

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Festival Programmer:
films@wbff.org

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work and over 200 interviews with the great, near great, and day to day soldiers in the field. Barrier does a good job in keeping the players straight as they migrated from studio to studio, forming short-lived companies, struggling to survive during the fiscal and resource challenges of the Depression and WWII; how allies (Disney and nearly everyone else) became adversaries (again Disney and nearly everyone else), and how the industry gradually unraveled with the 1960s.

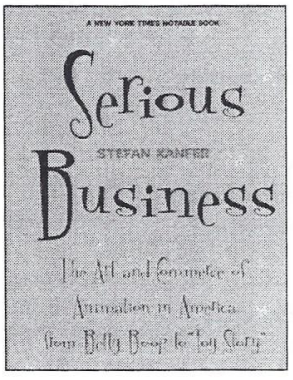
What sets the book apart from others on this shelf is its tone. Barrier takes the role of critical historian here, taking directors to task for apparently not doing enough for their craft. He seems especially unforgiving to Tex Avery for not abandoning the Disney influence, especially during his MGM years, and then for not maintaining the pace of his successful films once he began a style more his own. I watch Avery's MGM output with the astonishment that he was able to get drawing one past the limited grasps of producer Fred Quimby (who preferred the violence of Tom and Jerry to the introspection of Fischinger's Optical Poem). With painfully few exceptions, animators during the "golden age" were merely adequately paid artists with little resource (or encouragement) for self-expression. That they were able to create anything in the assembly line world of Hollywood's film industry is nothing short of phenomenal. I believe this book could go further in acknowledging that fact.

That minor criticism aside, there are a lot of interesting anecdotes and stories here, all nicely collated into a single volume, that until this publication had to be uncovered in a scattering of articles and books. Also, the near-forty dollar price tag is misleading. In this day of outlet malls and internet sales, it's going for less than a quarter of that price.

Serious Business, Stefan Kanfer, Scribner publishers, 1997, paperback $16.00

Stefan Kanfer is described by Chuck Jones as a "whimsical historian" in the foreword to this book, a reminder to us that nothing, not even the Golden Age of animation, exists in a vacuum. He explores the competitive nature of the industry, of the Fleischers' poor business sense, and the easily wounded sensibilities of Walt Disney, who was willing to pack it in and retire when the army took over his studio space at the start of WWII. Kanfer also reminds us that the world of animation is as much a business as an art, and that both are required for a studio to survive.

McCay had genius, but limited output. The Bray studios created assembly line mediocrity. Messmer designed and animated Felix, but his alcoholic boss Sullivan smashed the potential for giving the silent-era's cat a voice. Disney succeed with his well-timed appearance of Mickey just as the markets crashed in the 1920s. As for art, Disney's initial goals were to be merely as good as the latest Aesop's Fable. Those were animation's beginnings. Much of the book deals with the industry's struggles during the second world war and how Disney began to lose his magic "touch" after Bambi (in fact, Disney began to lose interest in expanding animation as an expressive art form after the expensive failure of Fantasia). World War II also serves as a reminder of the business aspect of the industry in Serious Business, as the European market represented a huge loss of revenue to the studios. Fred Quimby, that bastion of understanding, wanted his animators to go light on Hitler just in case he won. Similar tales were told of Leon Schlesinger, and even the Office of War Information pulled in the reins so as not to offend newly overrun nations with unpleasant caricatures.



This book is not all "ancient history," however. While it discusses the effect of McCarthy-era politics on the original Finian's Rainbow and the evolution of the Children's Television Workshop, it puts even the present resurgence of animation into perspective, perspective that seems even more prescient in the atmosphere of the most recent recession.

- Jim Middleton

SPRING 2003

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

SPRING 2003

Three days in May – KAFI 2003

by Dave Baker

Animation as entertainment, education, employment and art will again be in the spotlight here when the second Kalamazoo Animation Festival International (KAFI) is staged the weekend of May 16-18.

As with the inaugural event last May, animators with ties to major companies that produce full-length films and shorts for movie houses and cartoon networks will gather in Southwest Michigan, along with both professionals in the field and students honing their creative skills, to turn downtown Kalamazoo into "Toon Town" for three days.

In the 2002 KAFI, audiences of over 2000 viewed more than 200 student and professional animation entries from nine nations – India, France, Germany, Bulgaria, the United Kingdom, Canada, Japan, China, and throughout the United States who entered juried competition and vied for $15,000 in prize money. That same amount of prize money will be available in the 2003 edition, plus $4,000 in scholarships for the winners of KAFI You'll unique "Cartoon Challenge."

Those testing their "under-the-gun" animation talents in the "Cartoon Challenge" came to the Southwest Michigan community prior to the festival to create a 30-second production. The teams didn't know the topic – the arts for youngsters should be as fundamental as the three R's – until the week-long competition began.

The audience at a special screening will select the winner of "Cartoon Challenge II" as one did at the first KAFI, while a jury of professionals will pick the team recipients of the $4,000 in scholarships. May 12-16 are the dates for the second "Challenge."

There are four categories of competition in the 2003 KAFI – animation schools, commercial productions, independent animators, and students. Over $15,000 in cash and awards will be distributed to the student and independent finalists helping these artists continue exploring the reaches of animated expression.

Among the KAFI's other attractions are a free two-hour showing of cartoons dating from the 1920s through the 1960s, a panel discussion about violence in animation, and "Animation for Mature Audiences" with 'no-holds-barred," R-rated content that offer different perspectives on the human condition.

One at the start of the festival (May 16) will be a one-day seminar for animation instructors at the college and high-school levels. Sessions will target the teaching of traditional animation,

KAFI (Baker) continued on 3

Two New Animation Groups Debut in Chicago

By Dave Daruszka

Despite a current dearth of work in the Chicago animation community, two new groups have formed to promote a stronger sense of community among local animators and students.

CATNAP (Chicago Area Toon Novices and Professionals) meets monthly at the studios of itoons, an internet and multimedia animation production company. The group has embarked on the collaborative production of a short animation to promote the group for the internet. To coincide with this production process, each monthly meeting features a speaker who addresses a topic on a specific aspect of animation production. The February meeting featured a talk by Trish Lindsay of Star Farm about marketing intellectual properties. The March meeting will feature screenwriter Michael Kramer. The meetings also include time for networking and screenings. The group also has a web site at www.itoons.net/catnap. For more information contact Kevin Larson at kevin@itoons.net, or call him at 773-573-1103. A new Chicago Chapter of Women in Animation has also formed recently. Their mission is to aid in building a strong community of animators in both the commercial and artistic sectors. They plan to do this through organized events that will include lectures, critiques and demos. They also hope to provide mentoring opportunities for animation artists at all levels to develop professional relationships and enhance existing skills. They are currently scheduled to meet every other month, and are searching for a permanent meeting location.

A number of committees have been formed, and they have begun effort to raise funds through t-shirts sales. A launch party for the group is planned for June 7th. For more information contact Paloma Boiles at paloma@stroboscopia.com, or call her at 773-489-2222. The Women in Animation International web site is located at www.womeninanimation.org.

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ASIFA/Central Conference:
May 16-18, 2003

To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A
on recycled paper.

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teaching animation via computers, and job skills valued by the animation industry. The Educators Conference will include heavy hitters in the animation world like Ellen Besen of Sheridan College Fame and now the Animated Genome Project, Maxine Schacker from Max the Mutt animation school, Frank Terry from Cal Arts, Karen Sullivan from Ringling School of Art and Design, Linda Simensky from the Cartoon Network along with our own Deanna Morse from GVSU. Preregistration for the conference is required and due by May 1, 2003.

Also featured is the Helen Victoria Hayes World Peace Storyboard Contest which will be announcing its 2003 winner at KAFI on Sunday night. The principals of the event will be showing previous winners of the contest on a continuous tape loop and art exhibit at the Epic Center on the festival site.

The festival, regarded as the first of its kind in the Midwest, was organized by Kalamazoo Valley Community College with the assistance of Downtown Kalamazoo Inc., the Arts Council of Kalamazoo, and the community's Education for the Arts program. Funding and support for the second festival will again be provided by the college, the Irving S. Gilmore Foundation, Monroe-Brown Foundation, Lawrence Productions, and WWMT Channel 3, WKFR and others.

After the second KAFI in the spring of 2003, it will shift to becoming a biennial event in 2005.

Nuts-and-bolts information about the KAFI events and activities, the "Cartoon Challenge," submission guidelines, deadlines, prizes and awards, and other details is available at this web page: http://kafi.kvcc.edu. David Baker, the festival's director and an animation instructor at KVCC, can be contacted at extension 269.488.4520 or dbbaker@kvcc.edu.

Tickets and Housing
Full Festival Passes are $80 for ASIFA members. You can buy tickets online and pick them up at the festival site on May 16-18. Other ticket prices are available on the web site.

KAFI has set up special rates of $65 a night for ASIFA members at Holiday Inn west, a short drive from Downtown Kalamazoo. We have 50 rooms on reserve for the festival so reserve early!!! The rooms are released to the public on April 15. Their number is 1-269-375-6000. Tell them you are with the Kalamazoo Animation Festival International for special rates.

A Message from the Director:
This year the success of the festival will hinge on attendance. Last year, KAFI 2002 was created as a template or dress rehearsal, for this year. The foundations funding KAFI will be watching to see if interest in animation can sustain a world-class festival of this scope and vision. It is important that those that love animation and practice it show support this year in the festival for its carry over into future years.

How often do we have an opportunity to really impact the future of animation in the Midwest? KAFI was created to give a voice to the student and independent animator. Your attendance and support of KAFI 2003 is vitally important.

In an effort to draw interest from professionals in the Midwest, KAFI is offering a weekend pass to ASIFA members for $80. When compared to many festivals, this is an awesome deal! Don't miss out on a fantastic weekend. Be a part of living art!

Thank you!
David Baker

More on KAFI . . .

Competitions:

Star Search
Animated films worldwide will in be our view ports as we search for the future stars in the animation universe. Among the cosmos of cartoons, these creations from around the globe will point the way to the future of animation. Be prepared to engage!

Friday, 8 pm, State Theater
Tickets $10 regular - $5 student rush with ID

Over the Top - Mature Audiences
Animation allows us to explore ideas and themes like no other media. The "Over the Top" show celebrates these views "no holds barred". Many entries might not be something you want your 11 year old to see, but are still great films. The

KAFI (Baker) continued on page 5

ASIFA/Central Retreat 2003

by Jim Middleton

OK, we have KAFI coming, and that means we're in full ASIFA Central RETREAT!

The three days in Kalamazoo are crammed with activities as it is, so finding times for convenient gathering moments will be a challenge. In full expectation that these things will change at the last minute, here's our tentative itinerary. There will be an ASIFA Central meeting room assigned to us at the KVCC Arcadia building downtown "a real live hospitality room" so these gatherings will be there. In addition, last minute changes, postings, musings, or panic attacks will be posted near there as well.

We're ALWAYS LOOKING FOR VOLUNTEERS. If you're a poor starving college student, WE HAVE WAYS OF MAKING YOU ENJOY YOURSELF, even if it will ruin your reputation as a cranky, misunderstood artiste type. Contact me! JimMiddleton! jimmiddleton@juno.com Contact our Deanimatrice Deanna! morsed@gvsu.edu We're looking for people to help staff the hospitality suite (actually, just to watch that nobody makes off with the VCR) while the room is otherwise unattended, and to help get ASIFA IDs together to WEAR WITH PRIDE at the festival...

These events feature ASIFA dudes and dudettes, and if I've forgotten someone I apologize, but poor Jennifer has been waiting patiently for me to get this stuff done and I'll be darned if I'm missing another episode of Futurama (the only thing that keeps me going some Sundays, believe me). As KAFI approaches, there will be more emails and cards coming your way. BEWARE!

FRIDAY, May 16

6pm: Helen Victoria Haynes World Peace Storyboard Competition – State Theatre

7pm: Informal gathering for all members KVCC Hospitality Room- Executive members please attend! Open screening time!

10pm (or later, depending on when competition screenings subside at the State): More open screening time! Bring your Works In Progress. Bring your Works In Semi-Completion!

SATURDAY, May 17

8am: General Meeting "Where have we gone, what have we done, where will we do it again?"

6pm: Helen Victoria Haynes World Peace Storyboard Competition – State Theatre

5pm: Networking Picnic "Bell's" it's open to all KAFI attendees, but that doesn't mean ASIFA can't play LIKE A BUNCH OF YEEEEHAARR animals!

7pm: More open screenings at the KVCC Hospitality Room

10pm: Still more screenings! Again, we're feeling Hospitable!

SUNDAY, May 18

8am: Afterglow meeting, general discussions, eating the leftovers, you know, the exhaling begins, final opportunity to swap business cards, addresses, phone numbers, fake IDs...AND THE OBLIGATORY DISPERSAL OF DOOR PRIZES! How could I have forgotten THAT!

Noon: Jim babbles about sound at the EPIC center

2pm: Deanimation Morse brings up the joys of DVD production, also at the EPIC center

4-6pm: Open screenings

For the complete series of events coming down the pike, be sure to check out the KAFI web site, www.kafi.kvcc.edu . Maps to downtown Kalamazoo are there as well. We are fortunate in that all of the primary programs are within a three-block walking distance of each other and that downtown Kalamazoo is jammed with great places to meet and eat. Or not eat meat.

If you have ANY QUESTIONS or CONCERNS about the feeble itinerary above, please feel free to contact me. Jim Middleton. That ever-procrastinating bozo in the Surreal City. Email: jimmiddleton@juno.com, phone (before 10pm, pretty please) 269-963-4945. I know I have been swamped with the usual endless stream of activities here in Battle Creek lately, and have been horribly remiss in behaving like a living entity, but this event is going to be soooo much fun, and after the experiences of the past year, believe me, I need soooo much fun. Let's play! Let's play until we ALL NEED A NAP, and THEN LET'S DREAM ABOUT CARTOONS!

Also, there are still limited numbers of discounted rooms available for KAFI visitors. Contact Dave

ASIFA/Central Retreat (Middleton) continued on 5

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Baker for specifics. His email: dbbaker@kvcc.edu.

And DOOR PRIZES? You want to know about DOOR PRIZES? Well, let's look in this little bag of tricks here – there's the infamous Hollywood Cartoons, a pair of Simpsons watches, some candy of indeterminate vintage, a collection of VHS tapes including Fleischer's Gulliver's Travels, books on After Effects and Lightwave, a build-it-yourself Zoetrope, and a Disney trivia game that NOBODY will play with me here in Battle Creek (if it doesn't have trucks or mud wrestling, I just can't seem to stimulate interest). And that's all I can dig out without scaring the dog. Give me a chance to clean out the basement, and you'll have so much ballast by the time you leave Kalamazoo that you'll have to get industrial shocks.

And that, my darlings, is my bedtime story for now.
Sweet dreams.
Jim Middleton

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"Over the Top" anthology are official entries and many are in final competition.

3 pm Saturday
Tickets $10 regular - $5 student rush with ID

Cirque De Ani
Like an international 3 ring circus, KAFI is proud to present some of the best-animated films from independents around the world. May we draw your attention to the center ring where death-defying illusions are performed in a dizzying kaleidoscope of color and sound! Also, come and vote for your favorite "Cartoon Challenge" short as we review the week that was during this world-renowned event!

8 pm Saturday
Tickets $10 regular - 5 student rush with ID

The Next Generation
KAFI's mission is to promote new talent and help give direction to the upcoming generation of animators. These films, primarily from the student categories, mark the start of many animators, careers. Come enjoy the youthful energy and insight these films provide.

1 pm Sunday
Tickets $10 regular - $5 student rush with ID

The Winners Circle
KAFI's judges for 2003 have chosen these entries as exceptional and deserving of special recognition. We will unveil the Bronze, Silver and Gold Award winners of all the entered categories. We will also celebrate the Cartoon Challengers and reveal the winners of the Public Vote and the Judges Choice for the Cartoon Challenge 2003 Scholarship Award. Also, we will announce the winner of the 2003 Helen Victoria Hayes World Peace Storyboard Competition entries.

6 pm Sunday
Tickets $10 regular - Free student rush with ID

Seminars

Peter Adamakos: The Golden Age of Disney Animation: DISNEY PERSPECTIVES
DISNEY PERSPECTIVES, a talk that will make you rethink your preconceived ideas on what Disney has meant to animation over the years. We will be including a question and answer period. Find out what made Walt Disney who he was and how his life changed the history of animation. 10 am Friday

Peter Adamokos of Disada Productions is bringing its enthusiasm for animation to the Kalamazoo. The animation production company has promoted animation for over 30 years through exhibitions, retrospective screenings and talks.

Tickets $10 regular - $5 student rush with ID

Mike Belzer Puppet Seminar:
Walt Disney animator Mike Belzer (The Nightmare Before Christmas, Dinosaur, James and the Giant Peach) will be presenting key principals for stop motion animation, from making basic wire armatures to animating. This extraordinary seminar will bring you into the world of the animator – from the creation of both traditional and computer models to on the set of a full length stop motion-animated film. Mikes candid behind the scenes look will help shed light on this mysterious realm.

KAFI (Baker) continued on page 7

Kellogg Community College Contemplates Animation Program *by Jim Middleton*

OK, so Disney is cutting staff by 30%, the industry seems to be tanking, and the only drawing we can manage is for placards reading WILL ANIMATE FOR FOOD. Naturally, this means academy will catch the wave and add more animation programs. Well, it may not be deferment-worthy, but just think how we can entertain the troops! (as an aside, I've been getting recruitment letters again lately, after a lull of nearly ten years...if you could imagine me in a uniform, you can see how these guys must be pretty hard up...)

Kellogg Community College recently approached some ASIFA ne-er do well, some local foole who is in mid-degree for curriculum development, to work out the bugs for an animation program, with an associate's level training...after a few gallons of coffee, the following appeared on his bedroom floor, as if created by invisible hands working in mysterious ways (doesn't that conjure up an image, too?). KCC is just completing the final touches on its new tech center, featuring a 24-unit Mac G4 network and a second lab with six individual dual-processor G4 Macs for the purposes of graphic design-and that means animation, too!

Just look at this:

First Semester

ANI 101	2D Animation (2D or not 2D?) - this will be using Flash and Final Cut, among other platforms
ART 110	Drawing
ART 222	Introduction to Photography
ENG 161	Freshman Composition
ART 105	Contemporary Art Survey
ART 103	3D Design

Second Semester

ANI 102	3D Computer Design (Maya got the bid for this MAC network platform)
ART 114	Figure Drawing (volunteers?)
ART 223	Intermediate Photography
ART 215	4D Studio Art Seminar - Mixed Media/Performance Art
ART 210	History of Photography and Film (gee, maybe some nice ANIMATION HISTORY TOOOOO!)
ANI 103	Intro Video Art (emphasis on storyboards)

Third Semester

ANI 201	Intermediate Animation
ART 227	Digital Color Photography
ART 216	4D Studio Art Seminar II
ANI 104	Intro Audio Editing
COM 241	Mass communications

Fourth Semester

ANI 202	Advanced Animation Techniques (integrative animation production)
ART 224	Advanced Photography
ENG 205	Elements of Script Writing
COM 111	Business Communication
PEC 121	Healthy Life Styles
MATH 130	Balancing your checkbook, intro to production cost overruns

This escapade will be a total of 65 credits, and looks like it may mesh as a 2 + 2 program with at least one 4-year Michigan institute. But those negotiations are still ongoing. We'll keep you posted on the evolution of this beast.

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1 pm Saturday, 10 am Sunday
Tickets $10 regular - $5 student rush with ID

Ellen Besen: The Animated Genome Project.
Great animated films are made from many tiny parts. Some of these parts are easily spotted by the naked eye; others are so skillfully embedded in a films structure that they are virtually invisible. Join Ellen Besen as she places some of the great classics of animation under the microscope and reveals their secret inner workings.

10 am Saturday Kalamazoo Valley Museum
Tickets $10 regular - $5 student rush with ID

John Fountain: Story boarding
A young man from Michigan grows up to find himself in the midst of the Hollywood animation world. After stints at Klasky Csupo, Nickelodeon and now a Director at Disney, John will tell how he storyboards for the majors.

3 pm Saturday Kalamazoo Valley Museum.
Tickets $10 regular - $5 student rush with ID

Ed Hooks – Acting for Animators
Animators perceive and apply acting theory in a different way than do stage actors. Ed Hooks, author of "Acting for Animators", has pioneered acting workshops that are specifically designed for the needs of the animator. Workshops are available on a one-day or two-day format. Each consists of lecture, simple improvisations and deconstruction of clips from films. Hooks will not try to make stage actors out of your animators. He will teach them acting theory in a fun, painless and useful way.

9 am, 11am 1 pm, 3 pm Friday
9 am, 11 am, 1 pm, 3 pm Saturday API theater
Tickets $10 regular - $5 student rush with ID

Rick Kraas – Internet Marketing Strategies
3 pm Friday, 3 pm Saturday KVCC – ACC
Tickets $10 regular - $5 student rush with ID

Brian Lemay: Drawing for Animation.
This seminar will cover the concepts and principles behind animation. Drawing from his book, "Animation Drawing Made Amazingly Simple," Lemay will review topics such as character design, layout, and perspective Bring your sketchbook and pencils for this "master class" from one of the most insightful animation instructors in the industry.

9am Friday, 9 am Saturday at Wellspring.
Tickets $10 regular - $5 student rush with ID

Dave Master - Tapping into Professional Feedback in Your Own Classroom
We all know how difficult it is to get professional feedback as students develop their films, portfolios & projects. Dave Master reveals how educators can have their classroom tapped into on-going feedback via the internet as they work with students towards meeting the expectations of the professional world. It is a unique professional networking opportunity.

3 pm Epic Center Classroom Saturday
Tickets $10 regular - $5 student rush with ID

Dave Master - The Importance of Professional Feedback and Building Your Portfolio
Wouldn't you like the opportunity to get professional feedback about your work & portfolio before you send it to a studio for review, and while you were still in school? Dave Master presents what the portfolio expectations are in the studio system today. He will also demonstrate the ACME internet program that provides students with on-going professional feedback as they build their portfolio, films and projects.

3 pm Epic Center Atrium Sunday.
Free to the Public

Jim Middleton - A Sound Theory
The attraction inherent in sound plays well with the concept of experimental and independent animation. The session will survey the evolution of songs importance, beginning with the so-called "silent era" (which never was silent). Through the experimental work of Oscar Fischinger in Europe and the United States, and how their imagery influenced the subsequent works of Saul Bass and Alfred Hitchcock. Since cost-

KAFI (Baker) continued on page 8

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consciousness independent animators often have difficulty in tracking down music, domain material will be discussed, with a demonstration of how to put it to use in the creation of abstract film.

12 - noon Sunday Epic Center Classroom.
Free to the Public

Deanna Morse: Electronic Portfolio and DVD:
Deanna Morse, award-winning animator and educator from Grand Valley State University, will be showing her newly released DVD project, "Click, Move, Click." How does today's media artist show his/her work? Featuring more than 20 projects and hundreds of production photographs and notes, Morse's "Electronic Museum" raises the bar on what a portfolio can be. Not just entertainment, this project is useful in teaching and instructing people on animation and its many forms. EFA classroom in the Epic Center Atrium. Free to the public.

3-5 p.m... Friday; 10 to noon Saturday.
2 pm Sunday Epic Center
Free to the Public

Dale Myers: Expert Advice on Breaking into the Business
Dale Myers will give expert advice on what paths entrepreneurs and students can take to get into the animation business. Far from being a straight line to stardom, a career in animation takes years to develop. What are the best ways of using your time? What does an employer want to see in a demo reel or portfolio? What connections should you make to further your career.

Learn how Myers, a Michigan animation artist did it with this intriguing seminar. He has succeeded in creating a 3-D studio that has collaborated with the Will Vinton Studios, creators of M & M commercials and the famous California Raisins. Myers, seminar is based on his outstanding book, "Computer Animation: Expert Advice on Breaking Into the Business". This talk will help guide you to making intelligent decisions in the competitive arena.

Friday 1-2:30 p.m... at the Kalamazoo Valley Museum.
Tickets $10 regular - $5 student rush with ID

Tina Seemann: Line of Action – From Life Drawing to Animated Character.
Using life drawing as a base, Seemann of the Max the Mutt Animation School in Toronto, will bring new appreciation about the links between life drawing and animated characters. Her seminar is developed from her more than 20 years of experience producing animation and teaching aspiring animators. Both animation students and professionals will learn something new from this studio experience. Bring your sketchbook!

1 pm Friday, 1 pm Saturday Wellspring
Tickets $10 regular - $5 student rush with ID

Ray Pointer: The Fleischer Studios.
Presented by Ray Pointer of Inkwell Images. The Fleischer Studios were the alternative creators of animation's golden age of the 30s and 40s. It produced "Popeye", "Betty Boop" and "Superman" cartoon shorts, and the feature length "Gulliver's Travels". This New York studio broke new ground in many animation technologies, as 3-D backgrounds, rotoscoping and mature themes were the realm of the Fleischer brothers.

Friday at the State Theater 1 pm - 2:30 , Saturday at the Kalamazoo Valley Museum, 3 to 4:30 p.m..
Tickets $10 regular - $5 student rush with ID

A Compressed Course in Video Compression
So how do you put video on a CD-ROM? Why does a DVD work on your computer, but not someone else's? What's all that fuzzy stuff around the edges of the people in my video? Dave Valko of Digital Video Services will help demystify the spooky world of video compression.

3pm Saturday KVCC-ACC
Tickets $10 regular - $5 student rush with ID

3DS Max "Character Modeling" Benjamin Slack:
One of the top 3-D applications will be driven by one of the areas most experienced 3DS Max artists, Ben Flack. 3DS MAX's unique "procedural" animation techniques are used to produce the majority of video games today. Ben will be taking you on a tour of this application and how it excels in modeling for gaming and animation. Take notes, or just sit back and see his wizardry at work.

10 am Friday, 10 am Saturday KVCC-ACC.
Sponsored by Discreet.
Tickets $10 regular - $5 student rush with ID

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Lightwave 3D Workshop: Jim and John Jongsma
Two remarkable artists converge on KVCC's Arcadia Commons campus Friday and Saturday to give "Lightwave 3-D" a workout. This very powerful 3-D animation application seen recently used in such shows as the Star Trek Voyager series and "Jimmy Neutron, Boy Wonder," will amaze you with its powerful modeling, animating and rendering capabilities. Pick up tips from Glimpses Essential and get a better understanding of how Hollywood does what it does.

1 to 2:30 pm Friday and Saturday KVCC - ACC
Tickets $10 regular - $5 student rush with ID

MAYA - Exploration into 3D
Explore the magical world of MAYA - A 3D animation application found within the wall of many of the major animation studios. Find out what makes MAYA what it is by Bill Dwelly, a leading trainer of Alias/Wavefront products, Seneca College of Toronto, Canada.

3 pm Friday, 3 pm Saturday KVCC-ACC
Tickets $10 regular - $5 student rush with ID

Bill Dwelly is an Alias/Wavefront certified Maya instructor. Before coming to Seneca College, Bill spent three years at Alias/Wavefront in the Technical Support and then Education departments.

While in Technical Support Bill assisted studios develop effects for feature films such as X-Men, The Patriot and Hollow Man. While in the Education department Bill was a contributing writer for The Art Of Maya, Learning Maya: Character Rigging and Animation, and the Maya Rendering Courseware Set, and he was the co-author of the Exploring Advanced ShadinTechniques
CD-ROM. Bill also conducted the evaluation and certification of prospective Maya instructors. As well as teaching Maya at the Digital Media Centre, Bill is working on the next Chris Landreth film "RYAN' which is a co-production between Seneca, The National Film Board and 49th Parallel currently being
produced at the Digital Media Centre.

Bill has presented seminars as part of the Masters of Maya series at SIGGRAPH and 3Deck.

Introduction to Photoshop
This introductory seminar is designed to kick-start you in the use of the most used photo enhancing software in the world. Find out what Photoshop can do for you! Learn basic principals like layering and masking and how you too can blend and retouch photos like the pros.

10 pm Friday, 10 pm Saturday KVCC-ACC
Tickets $10 regular - $5 student rush with ID

After Effects:
Adobe will lead you in a fun-filled tour of this world-renowned application. Many motion graphics you see on TV and in the movies are created with this Adobe application that has taken the motion-graphics world by storm. Before "After Effects", only a select few could create high-end animated graphics. This application brings this realm, only once provided an elite few, to any desktop computer artist.

1 pm Friday1 pm Saturday KVCC-ACC
Tickets $10 regular - $5 student rush with ID

Flash
Join KVCC instructor Marty Webber as he demonstrates the most popular web animation application today, Macromedia Flash. Not only used for the Web, Flash has found its way into the hearts and palettes of many film and video animators too with its modest entry price, quick rendering and professional results.

3 pm Friday 3 pm Saturday KVCC-ACC
Tickets $10 regular - $5 student rush with ID

Web Page Basics
An introduction to the construction and development of web pages. Web page basics will show you what is going on behind the pixels and how you can access them. KVCC's own Ravi Akoor, an instructor and developer for many Fortune 500 companies will be your guide through the gossamer world of web pages.

1 pm - 2:30 Friday, 1 pm- 2:30 Saturday KVCC-ACC
Tickets $10 regular - $5 student rush with ID

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Art Shows

The Golden Age of Disney Animation
After some 30 years of curating animation art and artifact exhibitions, Disada Productions brings one of its most popular ones to the Kalamazoo... Titled THE GOLDEN AGE OF DISNEY ANIMATION (1928-1940), the exhibition consists of rare original drawings and artifacts. Starting with the first Mickey Mouse cartoon, Steamboat Willie, continuing through the Silly Symphony cartoon shorts, you'll meet your favorite characters like Donald Duck, Goofy, The Three Little Pigs and Ferdinand the Bull in their original art forms. Features like Snow White and the Seven Dwarfs, Pinocchio and Fantasia. Artifacts include the first Mickey Mouse watch, books, toys and more memorabilia from the period, as well as marketing and promotional items.

Little Cities Gallery Second Floor 10 am - 5 pm Friday, 10 am - 5 pm Saturday 1 pm - 5 pm Sunday.
Free to the Public

EFA Student Show:
The Education for the Arts program will present its student art and media show. The efforts of some of Kalamazoo County's brightest and most talented art and media students will be show casing their "fresh-off-the-disk" projects. Media projects generated with Flash, Macromedia Director and Apple's Final Cut Pro editing application will present a new perspective of today's art student... and tomorrow's professional.

Stop into the Epic Center Atrium for this unique and fascinating show and speak with the young artists displaying their works. Also being shown is the EFA's new project "The Brown House" a look at a local Frank Lloyd Wright house. This program, directed by award-winning producer/director Gary Glaser, provides insights into the architect's mind of design.

10 a.m.. to 5 p.m.. all weekend. Epic Center Atrium.
Free to the public.

Films

Animusic
With the advent of computer graphics, animators have devised many ways of interfacing with their databases. Mice, graphics tablets, keyboards and even "data gloves" have been developed to help animate. Imagine animating with a synthesizer keyboard. This is the premise of "animusic" fantastic musical machines play themselves to a high-energy sound track. Match these mind-blowing visuals to a planetarium projection system and 2000-watt sound system and you will experience animation like never before.

Kalamazoo Valley Museum: 10 a.m.. to 5 p.m.. at one-hour intervals. 1, 2, 3, 4 pm Friday 9, 10,11 am 12 and 3 pm Saturday. 2:30 Sunday
$3 all tickets

Canadian Animation:
Leonard Maltin's favorite Shorts
Canada has long been a hotbed for animation. Long winter nights and a keen artistic sensibility keep Canadians at their drawing tables and computers long after others have gone to sleep. See animation historian and critique Leonard Maltin's favorite Canadian shorts in this film created by the National Film Board of Canada.

Friday and Saturday 5 pm at the State Theater.
Free to the Public

Forgotten Films
For the animation historian and lover, Steve Staunchfield, historian and instructor at the College for Creative Studies will bring to light wonderful films that have been forgotten to time.

1 pm - 2:30 Saturday KVM
Tickets $10 regular - $5 student rush with ID

The Growth of Veggie Tales
A phenomenon in our time, the Big Idea of Lombard Illinois has repeated what Walt Disney did in 1927: Start work in humble surroundings and create a genre of animation second to none. Listen to the creators, Phil Vischer and Mike Norwicki as they describe many of the trials and tribulations they had as they brought their characters Bob the Tomato and Larry the Cucumber to life. A truly inspired tale of dedication and persistence.

1 pm - 2:30 Sunday KVM
Free to the Public

KAFI (Baker) continued on page 11

KAFI (Baker) from page 10

Saturday Morning Cartoons
We are planning a special event Saturday morning, where we will recreate a 1930's style presentation of classic animations from the 1920's to the 1960's. The silent films, accompanied by a State Theater Keyboard Artist, will be a chance to connect generations of animation lovers. This event will be an opportunity for grandparents to share memories with their families of attending cartoon screenings when they were children. It will offer the opportunity for many children to see early black and white cartoons and see if they are as funny, relevant and interesting as today's animation. .

10 am Saturday, State Theater.
Free to the Public

Special Events

Networking Picnic
After two intense days of animation education and screenings, the Kalamazoo Animation Festival International is proud to present the Networking Picnic. Make new contacts, invent new projects, eat good picnic food and generally unwind before the big show on Saturday night. Vince Miller, the voice of KAFI will be providing entertainment and music. Held three blocks away from the festival site at Bell's Brewery and Pub, enjoy the camaraderie of fellow animators in Bell's Backyard Pub. 5 - 7:30 pm Bell's Pub and Brewery

Limited to Full Festival pass holders, the networking picnic is an event your will want to attend!

Cartoon Challenge:
The festival week will begin May 12 with the start of the "Cartoon Challenge," a competitive entry competition. Working space, materials, computers and production equipment will be provided for up to 10 teams of five animators to work 24 hours a day (if they care to!) creating ten animated public service announcements. The topic will not be announced until the teams arrive and assemble at the production site.

The festival will provide simple accommodations and tasty meals. Team entries must be completed by 10 AM Saturday May 18, 2002. The 10 entries will be screened at the May 18 festival competition screening. Each person attending the screening will receive a ballot and vote on the best entry. Ballots will be counted and the winning team will be announced at the concluding awards presentation event May 19.

Helen Victoria Haynes
WORLD PEACE
Storyboard and Animation Scholarship Competition

THIS UNIQUE COMPETITION
PROMOTES WORLD PEACE
Create a Storyboard for an animated PSA (Public Service Announcement) of up to 3 minutes that you would produce on 'How to Achieve World Peace'. If you win, we'll give you $1,000 plus additional prizes upon delivery of your completed animation.

This competition has 2 parts, each with individual Deadlines and prizes, over a 2-year period.

Winners of this year's competition will be announced at the Sunday Evening Awards Ceremony. Winners from previous years will be displayed at the Epic Center Atrium. .

http://www.swcp.com/animate/contest.htm

VeggieTales Sing along:
Back in the 1930s and 40s, moviegoers would enjoy short films before the main features. Newsreels were popular as were six-minute cartoon reels that had their humble beginnings in this genre. Some six-minute featurettes had familiar songs such as "Way Down upon the Suwannee River" sung by a small group and illustrated with elaborate renderings. These first "music videos" had the lyrics superimposed at the bottom of the screen with a bouncing ball keeping time. Audiences were encourage and usually did sing along with these festive little "toons".

In that spirit, join in with the State Theater audience and sing along with Larry the Cucumber and Bob the Tomato of "VeggieTales". This 45-minute program will be sure to delight young and old alike. Even if you don't know the words to "We Are the Vikings Who Don't Do Anything," these delightful little operettas will lighten your heart:

KAFI (Baker) continued on page 12

KAFI (Baker) from page 11

3:30 p.m.. Sunday State Theater.
Free to the Public

Animation Trade Fair/KVCC Art Show:
Stop by the main floor at KVCC's Arcadia Commons Campus in the heart of the festival and talk to professionals in the animation industry. Many festival speakers will be setting up tables where you can interact with them, purchase books, obtain school catalogs and enjoy a one-to-one interaction not generally found in seminars.

The KVCC Advanced Technology Center for New Media is hosting a student art show there. See the results of the outstanding art program offered at KVCC, and meet some of the artists and instructors.

10 am to 5 pm Friday and Saturday KVCC-ACC.
Free to the Public.

Panel Discussion: Violence in Animation:
Discussing the effect of violence in animation on society, John Fountain, Storyboard artist at Disney; Maxine Schlacker, producer and educator from Max the Mutt Animation School in Toronto; and Pat Norris, director of the Kalamazoo Valley Museum and others will pose questions and discuss this hotly debated topic.

3 to 5 pm Sunday at Wellspring Dance Recital Hall in the Epic Center.
Tickets $10 regular - $5 student rush with ID

Call-for-Entries Anthology:
Open monitor show various locations along the festival circuit. KAFI has been graced by nearly 200 festival entries. We truly believe these entries all deserve public recognition and viewing. In this spirit, we have created this anthology. A potpourri of all the entries edited back to back, these artistic visions span the world. Take some time to view them.

Ongoing show – walk ins welcome 10 am - 5pm
Kalamazoo Public Library
Free to the Public

Top Ten Animation Schools
Looking to go to an animation school? Check out these entries from the "EDU" category in our festival competition and make your own assessment of what is happening in the world of education.

Kalamazoo Raddison, Stone Theater
Saturday 10 am to 5 pm. Sunday 10 pm to 5 pm.
Free to the Public

Egyptian Focus
Kalamazoo College will host the Egyptian Focus. Over 25 films from Egypt have been brought to the festival by animator/producer Mohamed Shahm showing the depth and excellence of the Egyptian Animation Industry. Animation from the Arab world brings a unique and fascinating perspective to the west. Take time to view these outstanding films.

Friday 8 PM, Sat 8 PM
Tickets $10 regular - $5 student rush with ID - Kalamazoo College Student Free

The Victoria Independent Film & Video Festival

January 30 - February 8, 2004
The Victoria Independent Film & Video Festival is an annual event held near the beginning of February and screens 160 films with approximately 30 animations, they also host a weekend workshop for people wanting to learn how to do animation. The web site is www.vifvf.com for more information.

Kathy Kay – Festival Director
Victoria Independent
Film & Video Festival
808 View St., Victoria,
B.C., Canada V8W 1K2
p) 250 389 0444
f) 250 389 0406
www.vifvf.com

FALL 2003

ASIFA/Central

FRAME by FRAME

A QUARTERLY PUBLICATION OF ASIFA/Central

FALL 2003

Festival Updates: Four Personal Perspectives

by Deanna Morse

Ottawa Animation Festival

We recently were honored to be able to screen the Best of the Ottawa Animation Festival at my university. The purpose of this screening was to highlight the Ottawa festival and to encourage students to travel up north for the upcoming SAFO (Student Animation Festival of Ottawa) which will be held October 16-19, 2003. http://www.awn.com/ottawa/safo03

That evening, I was reminded of the importance of this kind of festival and screening experience. We saw a broadly international selection of films: from Mexico, the U.K., Australia, Sweden, Norway, the USA, and Canada. And the variety of techniques with such a diversity of media was inspiring to see. The represented films included animations with clay, stop-action, 3D, drawn, Flash, and merged techniques.

The audience was enthusiastic, and lively, very appreciative of this film program. I asked some folks what their favorites were. Samurai Jack was popular - this short has a stunning sequence where the main character puts on a blindfold, and we hear the sounds around him. It's surprising how the lack of animation is so effective! Hasta Los Huesos, a clay animation, was a first film about the afterlife, which impressed several of my students.

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That film had fully animated characters with fluidly moving sweat, hair and other appendages. The NSPCC Cartoon was a grim PSA which generated laughter and then shock to push home the message of child abuse awareness. Leunig: How Democracy Works hit close to home as this Australian Cartoonist followed the vote in it's path from voter to incinerator to the energy ... to light up a 40 watt bulb above a urinal! Slakt and Family was a favorite of a number of people, as it used drawn animation and compelling characters to follow the humorous stories of extended family relations. For me, I was most engaged by the springy scratchy rubber band moves of Flux. That film compressed a lifetime into a few minutes of very snappy animation.

The Ottawa Fest is an important, professionally run animation festival, with a long history of showing the best in international animation. As you know, they were threatened earlier this year with funding cuts, which would be a major loss to those of us in North America. Let's continue to support it in any way we can.

Thanks to the Ottawa Animation Festival for sharing this program, and best wishes for continued success at their Ottawa and SAFO festivals.

Kalamazoo Animation Festival International

I recently found this link to one

Festival Update (Morse) continued on 4

Greetings from the President

by Jim Middleton

So there I was, calmly working through a multiple choice exam on pharmacology, wondering if the insertion of questions involving naltrexone would be beyond the scope of the section...and I remembered that I had to finish an edit on futuristic kitchen film clips for a project involving futuristic kitchens... and that reminded me that I had left the water running in the kitchen sink, and that bothered the dog, who ran barking into the office...and I got him his allergy medicine, which then reminded me to include a question on antihistamines into the multiple choice mix.

And that made me consider cycles, so I got out my bicycle, and the odometer needed a battery, and I wound up at Radio Shack, and the clerk was drawing on his pipe, and that reminded me that I had to give out a drawing assignment for next Tuesday's animation class, and I was on the linear park, and I thought linear-cycles-drawing, and figured this is really, really overthinking the situation, and that I could go for a cup of coffee.

So I was at the coffee shop, and the espresso machine was going tapoketa-pocketa, and that reminded me of Walter Mitty, and that reminded me of James Thurber, and that reminded me of his "Touche!" cartoon, and that reminded me of the National Lampoon "Toupe!" parody of it, and that reminded me that I still hadn't turned off the water in the kitchen.

So I was pretty tired by the time I got back home, but the power had gone off, so the pump had stopped, so the water had stopped, so all was well, except the dog was still pretty annoyed.

So while I was thinking about being annoyed, I thought about how annoyed Bill O"Reilly was on C-Span when Al Franken called him a liar, and that reminded me how fun Franken's book, "Lies and the Lying Liars Who Tell Them" was, and that reminded me of how fun his previous book, "Rush Limbaugh is a Big Fat Idiot" was (and how it's such a great title that I should say it twice, as in "Rush Limbaugh is a Big Fat Idiot") and that reminded me of a cartoon project I have been working on about His Royal Shrubness called "Political Asylum," and how I showed clips of it at an ASIFA gathering, and then I remembered that Jennifer was waiting for me to get some comments to her for the upcoming ASIFA issue, and I thought, what a wonderful time to share my day with some of my closest friends.

So what's new with you?

Jim Middleton

ASIFA/Central Mission Statement
ASIFA: Association Internationale du Film d' Animation

The purpose of ASIFA/Central is to promote the art of animation locally and internationally and to promote communication among animators and between animators and devotees. — adopted 3/92

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April 23 – 25, 2004

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To join ASIFA/Central:
Send a check (payable in US dollars to ASIFA/Central) to the address on the back of this newsletter.

Printed in the U.S.A on recycled paper.

Report from SIGGRAPH 2003

by Deanna Morse

I was pleased to speak and participate this year at SIGGRAPH 2003 Computer Graphics and Animation Conference. Billed as the world's largest conference of computer graphics and interactive techniques, drawing over 40,000 people, the conference was held in San Diego, CA the last week of July.

The six day conference included courses, a two day educators program, papers, art show, film screenings, academic exhibits, a trade show, and emerging technologies exhibit and presentations. It's an enormous gathering where industry representatives, artists, innovators, researchers, and educators in the field share their successes and current research on the leading edge of computer graphics and animation.

I was selected to present my DVD "MOVE CLICK MOVE" in a 10 minute "Quick Take" Educator's Session. It was an exciting presentation for me. After my ten minutes of fame, people ran to the desk, with $20 bills in hand. I sold copies to almost half of the audience there -- and had this big wad of bills and checks afterwards which I put into the scholarship fund.

But the day before my scheduled presentation, I had a little surprise. I went to a course, Appreciation and Criticism of the Short Animated Film, where one of the co-presenters had canceled at the last minute due to illness, and was asked to fill in, presenting my DVD. I gave an impromptu 1/2 hour presentation, and it happened so fast, I didn't have time to be nervous in the big lecture hall.

Besides my personal presentations, of course, there were several other highlights. In a fast paced papers preview evening, over a hundred researchers gave three minute overviews of their current research in computer graphics and animation. Much was related to video games, presenting algorithms for mapping people and objects on shapes, or doing real time rendering using pre-rendering algorithms. PIXAR showed some new surfacing techniques, where fabrics move more realistically. But one of the most interesting paper to me was a template for the web where text copy automatically would resize based on the window parameters. It used the New Yorker as a reference for style, and the pages looked pleasing no matter what resolution they were viewed at.

There was a special session on the Making of Nemo where they described building the objects, creating animation on fish one fin, smile and eyebrow at a time, arranging the coral like ikebana, and showed us ways they were able to mimic underwater photography. There was another in-depth panel from Industrial Light and Magic where workers described their path from high school claymations to their current successful positions. The Electronic Theater screenings offered hours of viewing of commercial and student animations, much of which I had seen at other festivals. A panel in the educator's workshop surveyed current trends and issues in animation education (see sidebar article with tips for students).

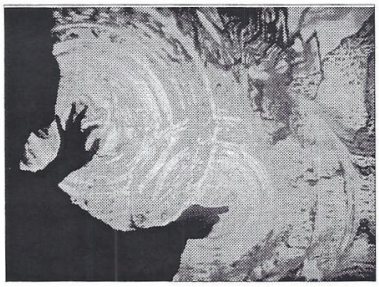
I met a student who was at SIGGRAPH for the first time. She raved about the experience in a way that I identified with, "I thought I know a lot, and now that I am here I realize I know nothing." SIGGRAPH often feels like there is an overwhelming wealth of material for you to experience and digest, and you just get to sample little bits here and there during the week.

The art and new technology research presentations were interesting, although it didn't seem like much research was breaking new ground this year. Of interest was Smart/Touch, a haptic system where you wore an electrode on your finger to help you "see/feel" colors. Also, there was a piano that created harmony based on your improvisation, and a painting that rippled when you touched it. And there was a high definition monitor, that displays more levels of contrast, giving more of a film look. But the most creepy was Food Simulator, a device that gave you the sensation of eating food when you bit on it. Apparently, the device had a bone-vibration microphone in it, and squirted a scent of sweet, sour, bitter, or salty at your tongue. But the idea of sharing a cloth-covered bite with hundreds of attendees kept most of my friends from experiencing it... and I chose not to partake of the virtual nibbles either.

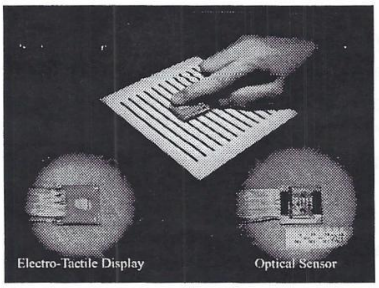
SIGGRAPH (Morse) continued on 4

SIGGRAPH (Morse) continued from 3

Of course, part of the appeal of SIGGRAPH is the opportunity to see old friends and meet new ones. I appreciated the chance to hang out with my roomie Kim White, a former ASIFA Central member who is now at PIXAR and was the lead lighting director on Nemo. Kim told me that she did the master lighting for the coral scenes in about 6 weeks. This master lighting plan was the basis for the first third of the film. Using the master, they would then light and tweak individual scenes, which would take at least another week per shot to place the dozens of CG lights. Kim continues to love her job at PIXAR, and she sends her greetings back to ASIFA Central friends!



Ripple Painting



Smart Touch

Food Simulator

SIGGRAPH 2004 is scheduled for August 8-12, 2004, and promises to be bigger, since it is in Los Angeles, right in the heart of the industry. Deadlines for proposals are coming up soon. Information on the conference can be found at www.siggraph.org/s2004.

Deanna Morse is an animator and professor at Grand Valley State University, MI. She recently completed a DVD collection of her work. More information can be found on web site: faculty.gvsu.edu/morsed or email morsed@gvsu.edu

Festival Updates (Morse) continued from 1

of the favorite films at last year KAFI festival. You can dance along with a Lemonjelly at this web site: http://www.airside.co.uk/business/movingimage/ljducksvidmov.html.

Zagreb International Animation Festival

I am excited to say that I have been invited to be on the selection committee for the upcoming Zagreb Animation Festival. The festival will be held in Zagreb Croatia June 14-19, 2004. I was honored to attend this festival a few years ago, and I strongly recommend two things: 1) that you enter it, and 2) that you attend it. Zagreb is a beautiful town, and the festival is friendly, well organized, and promises to be a great chance to screen animation and make new friends. Their web site is: http://www.animafest.hr/

ASIFA/East Animation Festival

I have received a VHS tape of the ASIFA East Animation Festival, which I can make available if you want to host an ASIFA Central screening: an evening of animation in your community. Please contact me if you are interested.

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Random Notes While Creating a Lecture on Character Design and Development *by Jim Middleton*

While preparing an outline on character development for my introduction to animation class, I came upon the following examples that might be of interest to those trying to create something similar for a presentation of their own. None of these examples is necessarily the result of extensive research; however, the sources for these examples are frequently variable and can be elusive, especially when dealing with films that have fallen under the realm of "public domain." For those interested in procuring many of these titles, I suggest you work rapidly–a major source, Grapevine Video (www.grapevine.com) is closing up shop November 23, 2003.

The general intent of the lecture presentation is to demonstrate the difficulty in maintaining a distinct character when a model sheet is lacking, and even then, how a character design can evolve due to the demands of sound, budget, and public tastes.

The main characters being explored for this overview are Felix the Cat, Bimbo, Flip the Frog, and the ubiquitous Mickey Mouse.

Felix the Cat – Pat Sullivan, producer; Otto Messmer, animation

One of the most popular animated characters, Felix fell prey to incredibly poor production decisions on the part of producer Pat Sullivan just as sound was making its impact on animation in the late 1920s. Three examples serve here to show the character's evolution: *Feline Follines* (1919) (source: DVD *Felix!* from Slingshot DVD and Cinematheque Quebecoise) – Felix is drawn in an angular, decidedly flat manner and at times more resembles a dog than anything feline. The titles are animated one word at a time, giving the modern day viewer an idea of the level of speed reading in post-WWI America.

Forty Winks (1930) (source: *Felix the Cat, Volume II* from Grapevine Video) Felix resembles the rounded familiar character, but the production uses sound only as an afterthought, with effects added after production; little effort is made to integrate sound or sound effects. What Sullivan had Messmer create here is essentially a silent film, and it can be watched just as easily with the sound off. In fact, with the horrible, grating voice being given to Felix, the film is better watched silently–the result is a character that could do little to endear himself to his Depression-era audience.

Bold King Cole (1935) (from a public domain compilation of Felix cartoons distributed by Trans-Atlantic Video, 1985 issue, and it is decomposing rapidly in its "bargain EP" mode) – With new producers and color, Felix becomes "Disneyfied" in this brief resurrection in the 1930s. Before interacting with King Cole, Felix is introduced singing a happy little song about how well he gets along with Nature in a pleasant child-pitched tenor just before he gets nailed by a suddenly-appearing thunderstorm. The assertive, often aggressive cat is reduced to a simpering coward. His appearance is still familiar, but is given a more rounded design in keeping with the tastes of the time.

Bimbo – Fleischer Studios

My Old Kentucky Home (1926) (from Inkwell Images "Ko-Ko Song Car-tunes" 2003 issue) – In this, the first time an animated character spoke on-screen, Bimbo is a black dog who speaks his lines with slow-motion detail. Most of the sequence makes use of some sound synchronization, but the apparent lack of a model sheet has him removing his teeth while still having his teeth, and his size shifts from shot to shot. Nonetheless, this is a historically significant event in animation, and predates

Character Design (Middleton) continued on 6

Character Design (Middleton) continued from 5

Disney's entry into the genre by at least two years.

Bimbo's Initiation (1931) (*Betty Boop, the Definitive Edition,* Volume 3 Surrealism) – The surreal antics feature a canine-based Betty Boop character interacting with a Bimbo who has become more rounded and "appealing" although here, too, his appearance varies with many shots. This is a recurring problem with defining the Bimbo character throughout much of the early sound Fleischer output. The rubbery Betty Boop here is also far removed from the appearances she will make in the later *Snow White* and *Old Man of the Mountain.*

Flip the Frog – Pat Powers, producer, Ub Iwerks, animation

Fiddlesticks (1929) (from *Ub Iwerks Cartoon Festival*, Blackhawk films VHS release, now unavailable, but may be on alternative DVD sources) – Flip's first appearance, also in an early 2-strip color process (Cinecolor, another Powers innovation), is as a frog, webbed feet and all, but he clacks his teeth at the audience in brief cutaways that are somehow a bit disturbing. His voice is a squawk, and in keeping with many of the cartoons of the time, spends most of his screen time dancing and performing in a vaudevillian style.

The Office Boy (1931) (from *Cartoons that Time Forgot, Iwerks Collection Vol. 2*, DVD Image entertainment) – Flip becomes "humanized" but still in the rubber hose school of animation. His voice is Mickey Mouse in tone, and the mood of the entire short is manic, disjointed, and replete with humor soon to be forbidden by the Hayes office.

Mickey Mouse – Disney productions

The mighty mouse. His evolution is even documented on mugs available from Disney stores. However, these examples show how even an icon can have crises in personal development.

Plane Crazy (1928) (VHS source, Disney Cartoon Classics, "Minnie" or the Walt Disney Treasures series on DVD, "Mickey Mouse in Black and White") – Like the early Felix sound issues, *Plane Crazy* was filmed as a silent, with sound added later. However, the graphic style of Iwerks in this short give this roughhouse tribute to Charles Lindbergh a delightful life of its own.

Steamboat Willie (1928) – Again, again, and again, this is not the first sound cartoon, but the first sound *Mickey Mouse* cartoon. In the recently issued DVD series, a long-censored sequence featuring Mickey creating music from the breasts of a sow after her piglets have been pulled away, has been restored (my jaw dropped). This film demonstrates the difference that sound makes in a completely integrated production – the pacing is less manic, the animation becomes more rhythmic, the cutting of the scenes more deliberate...although I still can't figure out what the parrot is saying at the end.

The Band Concert (1935) – With the first Mickey Mouse cartoon in color, Mickey still has black ovals as eyes, and the music controls the entire cartoon. In fact, aside from the histrionics of the ice cream vendor Donald Duck, nobody speaks a word...the gags are all punctuated by the William Tell overture or Turkey In The Straw...tunes notable for their public domain status.

The Sorcerer's Apprentice (1940) – Mickey is redesigned to have "real eyes" with differently shaded eyelids in this deservedly-famous sequence of the ill-fated *Fantasia*. The cartoony appearance of the Band Concert has here given way to the artoony efforts by the Disney craftsmen.

The Simple Things (1953) (VHS Walt Disney Cartoon Classics, "Mickey," 1984 compilation)

Character Design (Middleton) continued on 7

ASIFA / Central's 2004 Midwest Animators Conference Set for April 23-25, 2004!

Mark your calendar for the last weekend in April! ASIFA / Central's Midwest Animators Conference returns to the DoubleTree Guest Suites Hotel in Downers Grove, Illinois. Early Bird registration begins on October 31, 2003 and runs until January 31, 2004.

Early Bird registrants with a valid ASIFA membership will pay $40.00 while students will pay $35.00 (proof of current student status required) and non-members $50.00. Your ASIFA membership (any chapter) must be current as of December 31, 2003 to receive the members' discount. After January 31st the fees will go up $5.00, so save money and register early. Advance registration ends on March 13th, 2004. Registration fees include an on-site buffet lunch. Watch the ASIFA / Central web site for a link to the conference page. We are also planning to offer on-line registration for the first time in our history.

We are planning a great conference! We will again be in the Forum stadium auditorium on Saturday. Friday night will be devoted to a networking party in our hospitality suite. Saturday will see a full lineup of speakers and programs that will be announced in the near future. We wind down Sunday morning with potluck breakfast in the hospitality suite.

Downers Grove is west of Chicago and near major expressways, O'Hare and Midway airports. There is AMTRAK and commuter rail service to the downtown Downers Grove train station, which is a short hotel shuttle or cab ride from the hotel.

Registration fees do not include hotel accomodations, and you must make your own hotel reservations. The conference hotel is an all suites facility with rooms that include a refrigerator and microwave. There is also a private indoor pool, jacuzzi and sauna as well as a fitness center. To make your registration call the DoubleTree at 630-971-2000 or toll free at 1-800-222-TREE. Other hotels are conveniently located close to the conference and information on them will be made available through the conference web page.

We are looking for volunteers to help at the conference as well as speakers. If you are interested in helping out during the conference, please contact us. If you are interested in presenting a program, or know someone you think would be a great speaker, let us know. We are also seeking sponsors to help defray some of the costs for the conference. If you or your business is interested in helping support our event, please get in touch with us. Send your communications to Dave Daruszka at asifaconference@aol.com or call at 773-233-8788.

If you attended the 10th Annual Conference, you know what a unique event this is. If you haven't been to a conference its time to come out and join in the fun. We promise you a weekend to remember. See you in April!

CALL FOR CONFERENCE VOLUNTEERS & SPEAKERS!

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WANT TO BE A CONFERENCE SPONSOR?

We are seeking sponsors for the conference. If you or your business is interested in supporting our event, please get in touch with us. Sponsorships are available for as little as $100.
Watch the ASIFA / Central web site for more info coming soon! Send your contact information to Dave Daruszka at asifaconference@aol.com or leave a message at 773-233-8788.

Some Notes for Students from Industry Representatives Speaking at SIGGRAPH 2003: The Future of Computer Animation Education Panel

"Think of the end of school as the beginning of your learning."

It is important to show that you worked successfully as a group member.

The industry is looking to see that you can think in different ways, not just one software program, not just one perspective.

Industry values evidence of creative problem solving.

"Students need to take responsibility to do some research in the industry. It is a young industry and has changeable terms."

Basic business skills are a plus.

Some programming skills are a plus.
Take it on yourselves to seek out on-line job descriptions.

"Develop your artistic sensibilities but also be practical."

"Because this field is fluctuating, and the industry is in its infancy, you need to be a generalist."

Guidelines for your demo reel:

- 3 minutes is considered long.
- Quality work only.
- Identify your contribution, hopefully it is from a collaborative effort.
- On your reel, show sample work of what you are looking for in the job
- Show us something interesting, how you might solve a complex problem.
- Don't stress the package you used to create it. It is impressive, however, if you take a basic software program, like Bryce, and pushed it further than what it could do.
- Programming skills are useful.

You need to show you have a good visual eye.

Character Design (Middleton) continued from 6

– Mickey Mouse, for the brief moments where he is actually in the picture, is given "real ears" that move in perspective to compliment his real eyes. Unfortunately, in this bland entry into the cadre of the Mouse's work, he plays fourth fiddle following Pluto, a seagull (that falls flat in mid-air, perhaps interacting with a background that wasn't there), and an ornery clam. Compared to even the primitive nature of Mickey's silent releases, this insipid short is incredibly painful to experience even as an academic example of a character's evolutionary (devolutionary) design.

I encourage my students to create model sheets with as much elaboration as they can muster, and I use these examples to demonstrate their value. Truth to tell, they usually end up doing much as I do–namely, scratch something out quickly to appease the instructor, and then sit back to watch the cartoons.

– Jim Middleton

Letter from the Editor

After editing the Frame by Frame newsletter since 1997, this will be my last edition. I want to thank everyone who has contributed articles over the years, especially Deanna Morse and Jim Middleton whom I have called upon numerous times to help fill in the gaps.

You can catch me on the web in 2004 bringing you a revamped ASIFA Central web site. Please continue to send me articles, member news, etc and I will be happy to include it on the site.

Jennifer Peterson
jenniferp@technical-animation.com

What's Happening in the Winner's Corner! (Part 1)

edited by M. L. Haynes

Aaron Bowers reports his progress as the winner of the 8th International Helen Victoria Haynes WORLD PEACE Storyboard Scholarship!

Synopsis

Three teenagers are taking a test in a high school class. One student is constantly receiving harder questions on the exam. The final question asks him "how can world peace be achieved?" Using his ingenuity, he answers as simply and effectively as he knows how.

Aesthetic Statement

This piece will incorporate 3-D objects with traditional 2-D characters. I will be gearing the characters towards the style of Matt Groening, of 'The Simpsons' and 'Futurama' fame. I will also try and use some aspects of "Courage the cowardly dog" and "Dexter's lab" as far as coloring and backgrounds are concerned. To accomplish this I will be using programs such as Softimage, After-effects, and USanimation. Sound in this piece will be compiled with the free version of protocols sound editing software. The instrumentation will be provided by Ben Lambert and myself.

Progress

"So far, so good. [Faculty Advisor] Paloma Boiles, and I have been meeting through the summer and worked out a production schedule. Progress is good. Finalized storyboards are near completion. Soundtrack is near completion.

I have incorporated the musical talents of friends and have a nice score. Pre-production is near completion.

Production is scheduled to begin in October. Until next time...

For rules and application to the 2004 International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship, please visit: www.hvh-worldpeace.org/. Competition opens at 9:00am January 1, 2004. **Deadline is April 1, 2004.**

M. L. Haynes (founder of the International Helen Victoria Haynes WORLD PEACE Storyboard & Animation Scholarship) conceived and directed the animated short-short-short 'Peace 2002' and co-coordinated the 7th, 8th & 10th annual Midwest Animators Conferences for ASIFA / Central. M.L. is a music composer, producer, project coordinator and official computer geek.

For more info about M. L. visit http://www.asifa.org/animate/membdir.htm or contact M. L. Haynes at haynesworldpeace@aol.com.

Stop-Motion Animation Workshop with Tom Brierton

Date: **December 12-14**
Location: **Chicago, Illinois (exact address TBA)**

Chicago-based stop-motion filmmaker/educator Tom Brierton will be holding a two-and-a-half day intensive workshop on stop-motion animation December 12-14th in Chicago, Illinois.

Credentials:
Brierton has been practicing stop-motion animation for 31 years, and has directed/animated the stop-motion short, NO EXIT?, which has been shown nationally at various film festivals, as well as the Music Box Theatre in Chicago, IL. Brierton is the author of "Stop-Motion Armature Machining" (McFarland and Co., Pub, 2002), as well as "Stop-Motion Puppet Fabrication-Build-up, Foam Injection, and Finishing Techniques" (also through McFarland, due out Dec., 2003). Currently producing/directing THE LABYRINTH, (a stop-motion animated film based on the Greek myth of Theseus and the Minotaur), Brierton has also taught stop-motion and CGI character animation at Columbia College Chicago for the past six years.

Topics to be covered at the workshop will be:

1. Introductions
2. Screened examples of stop-motion animation
3. Puppet Design
4. Wire armature fundamentals/creation
5. Enrollees will create a wire armature of a human character.

Demonstration on using metal milling and metal lathe machines for the creation of a professionally machined puppet armature, with a show-and-tell of the six main types of armature joints (machines used will be the miniature Sherline mill and lathe, as well as a drill press and drop saw):

1. The dowel joint
2. The hinge joint
3. The sandwich plate bearing joint
4. The swivel joint
5. The universal joint
6. The collet joint

(NOTE: Due to safety/insurance reasons, no enrollee will be allowed to run any of the machines.)

Demonstration of the foam injection process:

1. Sculpting a puppet in clay over an armature
2. Creating the mold halves using Ultracal-30 mold-making material
3. The mixing of hot foam
4. Use of the foam injection gun
5. Baking the mold
6. Removing the foam casting from the mold
7. Removing flashing, painting technique and detailing

Enrollees will take turns animating their build-up wire armatured puppets:

A demonstration will be given on using a video lunchbox sync and shooting digitally with a Sony TRV 900 digital camera.

Enrollees will practice animating during this portion of the workshop, creating their own performance animation. Or, the enrollee can animate their wire framed build-up puppet, or a professionally machined human armature or a four-legged animal armature. Machined armatures will be provided.

Finished animation can be outputted to videotape. Enrollee must provide their own VHS cassette (either a SVHS or regular VHS cassette is acceptable).

The enrollees, foam puppets (which they have produced during the workshop) will be the property of the enrollee.

Cost of the workshop
The workshop is $290 per person, and will include materials and supplies, as well as a complimentary lunch on Saturday and Sunday (meat and vegetarian sandwiches, cheese, condiments, chips and soft drinks). There will be a maximum seating of 15 enrollees. Enrollment will be on a first-come, first serve basis. The location of the workshop will be designated a non-smoking (smoke-free) area. Those wishing to smoke will be able to do so outside during breaks.

For further information

Please contact Tom Brierton at:

773-924-1424
Tbrierton@aol.com

See you at the workshop!

Cast Your Vote for the 2004 ASIFA Central Board

The following are summaries of statements previously published in the summer edition.

Jim Middleton for President
I have been serving as ASIFA Central President for the past couple of years and would like to remain in that post for a few more... One of the most important roles that ASIFA can fill for its members is to provide a fraternal (or sororital) network. Our recent retreat, tied in with the amazing KAFI festival, provided ample opportunities for educators and enthusiasts to hob-nob, cavort, and shamelessly self-promote. These are the activities that ASIFA Central can do incredibly well, and with the interconnectivity offered by the internet, our members can keep current with the latest rollercoaster journeys in the animation industry.

Deanna Morse for Treasurer
I am willing to continue as Treasurer of ASIFA Central, and would like to stay active on the ASIFA/Central Board. I have been treasurer for the past five years or so. I have served on the board in some capacity since 1989: as President, treasurer, or membership chair.

Jennifer Peterson for Web Designer / Editor
I would like to serve as Web Designer and Editor on the 2004 ASIFA Central Board. I have served as vice president and newsletter editor since 1997. I would like to continue my presence on the board but switch from maintaining the newsletter to maintaining the web site.

Mary Lou Haynes for Board Position
Mary Lou has served in numerous capacities in ASIFA/ Central since the mid-1970's, including many years as a member of the Board of Directors. She has coordinated 3 annual Midwest Animators Conferences & Retreats with her husband and longtime ASIFA / Central member, David Daruszka.

David Daruszka for Board Position
My interest in becoming a member of the ASIFA Central board would be to provide my years of experience in management and not-for-profits to the organization. I have previously served on the board, and as President.

Melissa Bouwman for Web Correspondent
I would like to run as web correspondent - writing introductory copy for sections of our soon to be revamped web site. In that capacity, I would work closely with Jennifer Peterson.

David Baker for Membership Chair
As Membership chair, I would like to help build the ranks of ASIFA Central. ASIFA / Central is in a unique position to be able to be a crossroads of many of animation disciplines and artistic cultures. I feel that diversity in any group is good, however strength comes from pulling these resources together with a cohesive vision.

Cast your votes on page 13.